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JULY 1953

Mukesh Films
PRESENTS

USHA KIRON · MRIDULA
MUKESH · SHIVRAJ
& PROTIMA DEVI
in

AnuRaag

A TALE OF TWO HEARTS PUNCTUATED BY SONG & RHYTHM

Produced by:- MUKESH
Directed by:- MADHUSUDAN

Blocks:- POONAWALA

CONTACT:-
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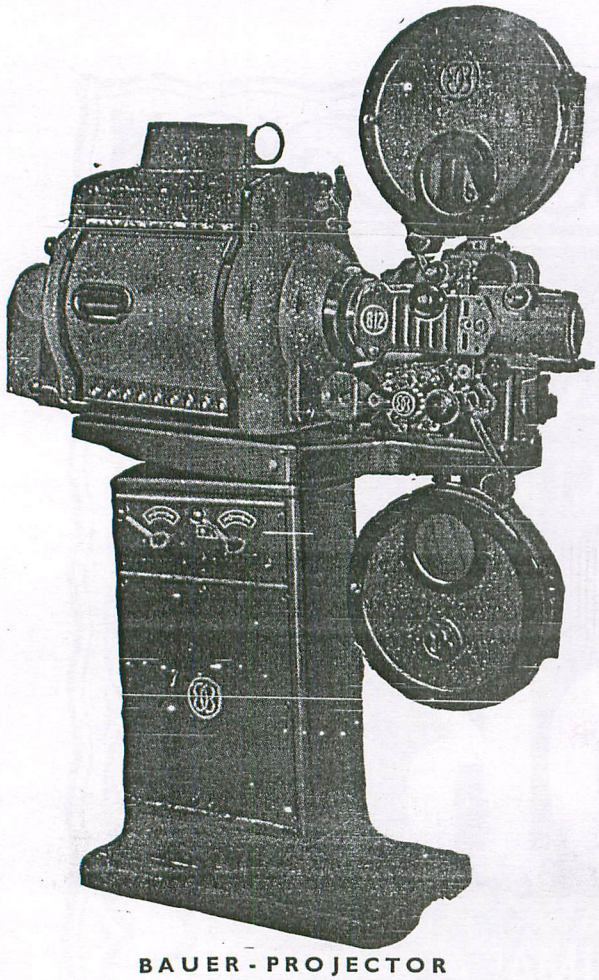

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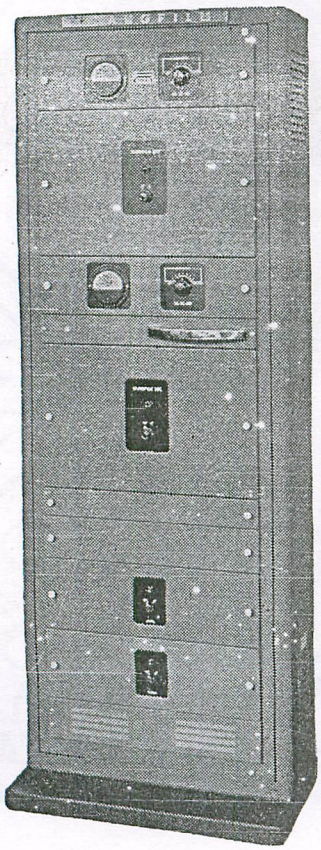

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Vol. XIX. | JULY 1953 | No. 7.

Sheet Anchor Of Destiny!

Character is the sheet anchor of destiny. It is the first essential of all human activity. It shines in prosperity and dazzles in adversity. It illumines a home and kindles in the soul a divine flame. Character is the little lamp of conscience which guides human beings through the dark corridors of destiny.

And yet such an important attribute in human life makes no sense in the lives of our film people. They work and behave as if they live on a planet different from ours and in a society which has no use for our ancient culture and traditions in human behaviour. Strangely enough quite a few of these film folks—those who are writers, directors or producers—often wear the mantle of social teachers and preach and prescribe in their pictures the best concepts in our culture and traditions to the people in general forgetting that they themselves are in dire need of some of the sermons they preach to others.

Film making in India is an utter failure after a long spell of forty years because over 99% of the people engaged in it lack character. Our film people reveal character neither in their business dealings nor in their social intercourse. This may be partly due to the type of people that infest this industry. Men without any culture or education, lotus-eyed women with their roots in the mushy slimes of lust laden brothels, foolhardy adventurers, irresponsible careerists, glamour-stricken goofs and greedy gamblers—all these have made our film industry what it is today. The few good and serious people that are there are lost in the swarm of the wild and vicious and fail to make even the slighest dent in the ruthlessly vicious life which most of the film people lead from day to day.

As if education is a disqualification for film work, men, who brag about their theatrical traditions, often encourage their sons to throw the school books away and take up the film as a career in their early teens. And when these sons buy their first Buicks or Cadillacs by making faces at the world in a few pictures, these idiotic parents call it success and take the teenagers in a triumphant procession through the city streets. Such idiotic encouragement is at once criminal and anti-social. Every young man needs some basic education, as does every

Seema, another Sahu girl with a curious name makes "Mayurpankh" a more colourful picture than it is.

★

Kishore Sahu uses even ears to push in his whispers of romance and Sumitra enjoys them in "Mayurpankh", a romance in Gevacolour.

When love builds a home, it faces the camera with a double face. Sumitra and Kishore Sahu prove it in "Mayurpankh".

vocation and it is the duty of the parents to see that their children do not take up any vocation, least of all a film career, till they have had the minimum basic training not only in life and letters but also in our culture and traditions. There is an age for every work and teenage is certainly not the right age for film work with its shine and stink of sex and glamour.

As a result of the criminal behaviour of some parents quite a few teenagers are these days rolling in the lust-laden atmosphere of our film studios burning the candle at both ends and wrecking their lives with a reckless abandon that makes youth a crime.

If those who teach in our schools and colleges are expected to possess certain educational qualifications before they can ever hope to enter the schoolrooms of our nation, how much more necessary it is that those who make motion pictures and influence the lives of millions of people every day should have some standard education before they set out to use the medium of a motion picture which is easily the most powerful influence in the social education of our people.

It is now accepted all over the world that the theatre is the most popular extension of a nation's schoolroom. It is in this new schoolroom that millions see, hear and feel the numerous experiences of life and almost unconsciously allow their own lives to be influenced or shaped by what they see on the screen. Research has shown that children under 12 retain as much as 75% of what they see on the screen while adolescents can recall over 50% of the most thrilling episodes on the screen even after ten long years. Not the most efficient text-book teaching can achieve this percentage of retention over such a long period of 10 years as the motion picture does with its triple appeal to the eye, the ear and the heart.

There is not the least doubt that the motion picture is the most dynamic weapon of educating millions, influencing their attitude and approach to life, solving their numerous problems and suggesting to them new modes of thought and action. Is it not therefore a misfortune that such a dynamic weapon should fall into the hands of uneducated adventurers, heartless philanderers and unscrupulous gamblers?

In India where 85% of the people cannot even read and write, this misfortune takes the shape of a national tragedy, seeing that millions of people are consciously and unconsciously affected every day by the perverse themes and lust-laden glamour which so many of our pictures shamelessly project on the screen.

It is because of the lack of basic minimum education that our writers, producers and directors rush to ape Hollywood pictures. Incapable of looking at life and its million problems in an original and independent manner, they avidly swallow the ready-made thought and solutions to different human problems as cooked and served by Hollywood, not realizing that life and its multiple problems at this end of the planet sharply differ with those at the other end. The virus from Hollywood is thus spread by our native carriers in home-made phials to the detriment of millions of innocent and illiterate people.

We know that character cannot be acquired, it has to be inherited. But a minimum basic education can give even an uncultured ruffian some social conscience which won't send him rushing headlong for profits at

Indo-Nepali Tensingh and New Zealander Hillary conquered Mt. Everest (29,002 ft.) on May, 29, 1953 and got a glimpse of China.
New Delhi, June 2, 1953.

the cost of our nation's culture and traditions. If our school teachers are made to acquire certain educational standard to earn a pittance as a living, is it not high time that our government put some basic age and educational restrictions on those who earn large profits and influence a multitude of people by their work?

Even professional crooks need some character, for, in business character means a voluntary self-discipline and method that contribute to achieve better returns from a business. Crooks need self-discipline and method perhaps more than others. But film people are neither clever crooks nor good businessmen. They are just idiotic criminals, men in whom crime is more natural than intentional. Turning the industry into a pastime for vice and extravagance, film folks never care to study the needs and character of their business and fritter away with a reckless abandon whatever comes to their hand—be it time, money, opportunity, youth, sex or virtue.

This tendency of indulging in senseless and criminal extravagance in money, morals and energy is seen at all levels in the film industry—with writers, producers, directors, artistes, distributors and even exhibitors following a common pattern of immoral and unscrupulous behaviour in business and personal life.

It is therefore not surprising to find a preamble of white lies to every business proposal, be it a sale of a theatre ticket or the production of a picture involving several lakhs. Men who built the world's banking business on honesty and character and induced the people to trust their hard-earned money to the care of the banks mean nothing to our film folks. They use a bank merely to get a cheque book only to play the shameless game of bouncing cheques. The film cheques go to the banks with their return fare paid. It is very rarely a one-way journey. Is it therefore surprising that our bankers keep away from the champions of this cheque-bouncing game? Who would respect a people who have no respect for their own signature?

For 40 long years, film making has been a game of film folks robbing one another and the greedy financier robbing all. And in this game of robbing one another they don't stop at money alone. They rob one another of their beds of vice and germs of disease. Virtue is the only thing they cannot be robbed of and character is the only mirage which their lust-laden eyes have not yet seen.

How can a highly commercialized art ever thrive in such an atmosphere of vice and indiscipline?

What is true in business about our film folks is as true about their personal life. In fact their personal life is but a mirror of their business career. Our film folks do not know that all human work must contribute to make a happy home. And because they do not know this basic truth, the wife of almost every film man is miserable and unhappy and his home a shambles.

Seeing the numerous film homes in ruins, one is led to believe that marriage is the most unnatural thing to do for men in the film industry. Whatever his work, the average film man returns home in the early hours of the morning, five days in a week after an orgy of drinks, dances, card-gambling or sex. The next noon becomes his first waking hour of a working day. He often opens the day's account by flinging a filthy abuse at his long suffering wife and soon walks out of the

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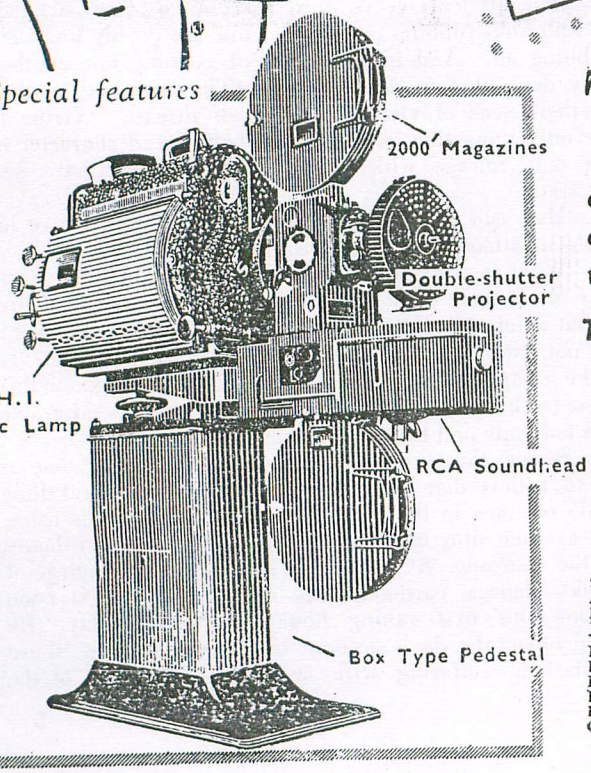

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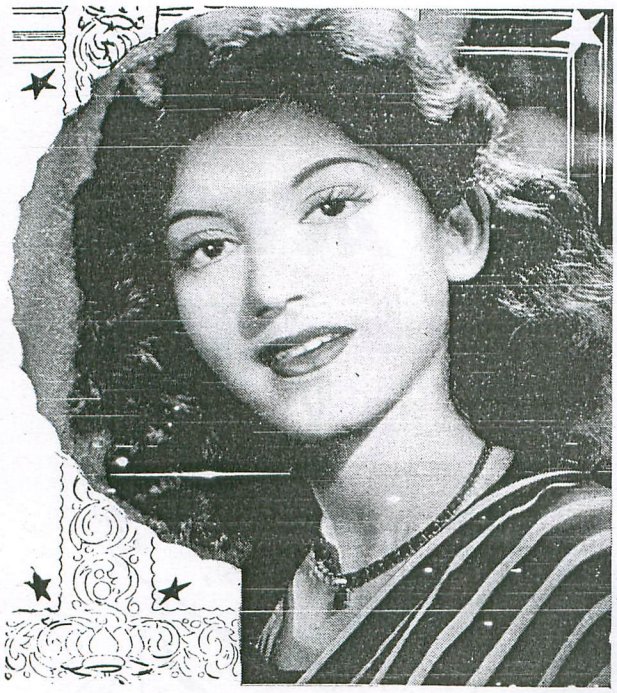

She looks innocent. Doesn't she? But she has seen mother do things, as every daughter does, and is only waiting for her opportunity. We don't know what Chitra's mother did but we can see what she does in "Andhkar", a social theme produced by Movie Entertainers.

house throwing some petty cash at the trembling woman. If the wife escapes a beating, her star is in the ascendant for the day.

We once witnessed a cruel scene in a Punjabi producer's home. The man had not paid our advertisement bills and we decided to catch him before he left his home for his daily depredations. We found the man waiting for his breakfast which his wife was evidently preparing. We could even smell the frying eggs in the small house. Tea was ordered for us and we were soon given the usual promise of payment within a week. We graciously accepted the promise and all was peace and smiles on God's earth. The six-egg breakfast with a heap of toasted bread, a pot of butter and some marmalade, a pot of steaming coffee, a jug of milk etc., was brought into the room by a small boy. The eggs had probably got smoked while frying and they had probably become slightly smoky in smell. The producer, who is notorious for his violence on the sets, dropped the first egg from his mouth and shouted for his wife.

The gracious lady, a mother of several grown-up children—ever kind, understanding and motherly towards all who knew her—came into the drawing room trembling with terror and anxiety writ large on her once attractive face. Opening his performance with the most filthy abuse a mother could survive, the man threw the plate of fried eggs right into her face. A piece of the china cut her forehead and blood started flowing. The next second the brute got up and slapped his wife several times on the face, kicked her in the stomach and as she sank to the ground poured on her head the hot coffee. All this happened within a few minutes before anyone could say anything or before even the poor wife could open her mouth to explain. We walked out in disgust without taking the tea and have not yet collected our bills though three years have passed since. Somehow we still feel weighed down with the guilt of being partly responsible for the brutal performance of the man towards his gentle and gracious wife. The stories we hear of this man's brutal orgies day in and day out from his neighbours are frightening enough to make one's hair stand on end.

Another instance is of a youngster who threw his school books away and took up the film career in his teens. He soon met his first actress and began the usual merry-go-round of motoring trips and late nights. His anxious parents, with a view to save the boy, got him married to a pretty and educated girl from a good family. The first child brought smiles to all and the young mother congratulated herself on getting a popular film boy as her husband.

But the little mother did not know what was happening behind the scenes. The boy, whom quick success had given the feeling of being a man of the world, had already met his second actress—a young designing wench from a notorious breed of prostitutes. She began to play the devoted wife to the ever-busy youngster by showering lip-love, pouring coffee and caressing his tired brow. The boy soon became a stranger in his own home. And though his crying and waiting wife met with more accidents of motherhood, at the moment she seems to have lost her young husband completely, the other wench having absolutely monopolised the young man's mind, heart and soul.

There is now a tragedy in that little mother's heart and home. She drinks the tears of her sighs instead of the nectar of her smiles. She has an ever-wet pillow and crying cradles which often wait vainly for the hero of the home to return. The young girl has been cheated and stabbed by her elders who gave her to a vicious and reckless man who has turned his youth into a crime. She married glamour and got gloom, she chased the limelight and ran into darkness, she bid for romance and won tragedy. Poor little Cinderella! Destiny has stolen the blush of her youth only to paint for her a sunset of love and happiness.

There are many such domestic tragedies, young and old, in our film industry. The homes of our film people are in ruins. The hearts of our devoted film wives are in flames and their souls toss in the crucibles of untold agonies. All this because the men in the film industry have no character, nc conscience, no domestic virtue. While calling themselves great devotees of art, they have not realized that life's best art is life itself and that it is the world's greatest art to make life happy and successful. No one who has a moaning wife at home can be called a great artist.

Homes are not built with the designing caresses of actresses and prostitutes. Homes are not built over the brothels of vice and gambling. Homes are not built in the cockpits of sex and lust. Homes need a companion, some character and above all a conscience. And till our film folks decide to build happy homes, they will never build a prosperous film industry. And happy homes are built with happy wives.

"Girnar",
Bombay 20, Baburao Patel.
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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

Youth has a right to look suspiciously at the world, for youth is the only season of hope and optimism in the long human life of strife and struggle. A jealous world constantly strives to steal colours from this short-lived rainbow in human life and knowing this Chand Usmani begins her essay in youth with narrowed eyes and an alert mind in "Jeewan Jyoti", a domestic theme directed by Mahesh Kaul for Musical Pictures.

WHIP THEM AND TEACH THEM !

We completely disapprove of the sentence of six months' rigorous imprisonment awarded by Mr. J. M. Barot, our Additional Chief Presidency Magistrate, to one Shridhar Gopal Dhole, a 50-year old street philanderer, for molesting and pinching a young college girl while on her way to a college in Bombay.

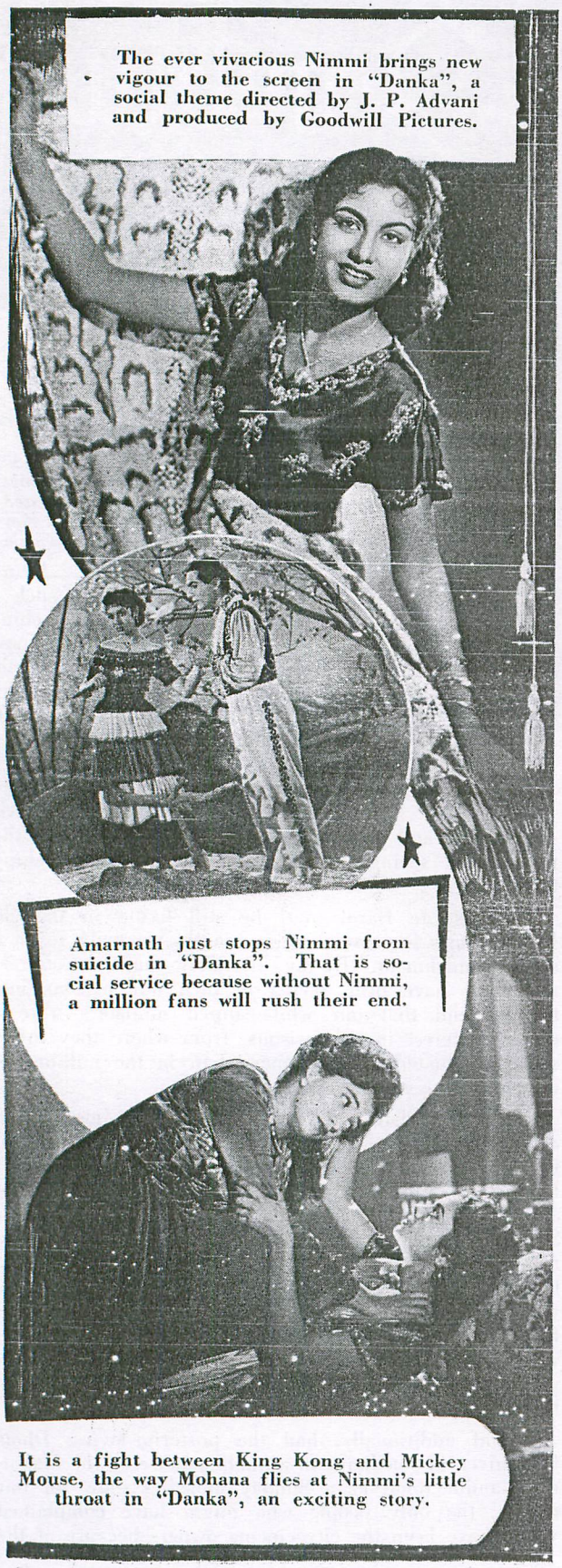
We do not consider this sentence to be either severe or salutary. With our white-capped ministers chasing the mirage of a welfare state and talking like amateur mahatmas, several reforms have been recently introduced in our jails and prisoners are not only being treated as guests of honour but are also allowed to go out on parole to their homes and return to the prison after having contributed their effort to our country's population. While poverty and unemployment stalk the streets, our jails offer good food and good living conditions. This makes many old offenders commit nominal crimes, when released from jail, only to return to the prison for regular food, guaranteed work and security.

How can any sentence in such a jail ever improve a posterior-pinching expert like Dhole? For all we know Dhole, who seems to have been unemployed to be so assiduously busy with posteriors of our college girls, will welcome a duration of free board and lodging in our state guest house. Besides there is always a chance that he may be sent out on parole for good behaviour in jail and thus never really feel deprived of the pleasure of seeing posteriors if not actually pinching them.

Magistrate Barot must be still living in the old British times to imagine a six months' sentence to be a severe punishment. He does not know that the Congress mahatmas have been trying to turn our prisons into temples and that our white-capped ministers have a greater interest in our prisons, from where they themselves graduated as mahatmas, than in the millions of dark and dingy homes outside.

But if Magistrate Barot had stretched his imagination a little and given the posterior-stricken Dhole a prescription of six whip lashes every month for six months and left him to find his own board and lodging with a raw and tender bottom, he would have not only saved our State the trouble and expense of finding food and accommodation for Mr. Dhole but also given something to him to remember all his life. And the college girl, whose attractive posterior made a 50-year old scoundrel forget his age and character, would have had no grievance against our courts of justice seeing that a little pinch would bring in a harvest of thirty-six solid whip lashes.

And additionally, had the posterior-loving Dhole been given his medicine in a public square on the Mahatma Gandhi Road as a Sunday morning show for our people, the only people who might have complained would have been the city cinema owners because of the



The ever vivacious Nimmi brings new vigour to the screen in "Danka", a social theme directed by J. P. Advani and produced by Goodwill Pictures.

Amarnath just stops Nimmi from suicide in "Danka". That is social service because without Nimmi, a million fans will rush their end.

It is a fight between King Kong and Mickey Mouse, the way Mohana flies at Nimmi's little throat in "Danka", an exciting story.

lean audience their own Sunday morning shows would have got. But these judicial shows would have stopped other Dholes and helped our collge girls to retain the original complexion of their posteriors.

We had written before that our new-found freedom seems to be fast making us a nation of crooks, cowards and scoundrels. All the frustrations nursed during 200 years of our slavery now seem to seek a criminal expression in wrong national attitudes and anti-social behaviour. This is certainly not the way to celebrate our freedom after two centuries of serfdom.

In Nagpur, women and young girls are not only molested but actually attacked in the streets and often kidnapped. Gandhian sermons cannot stop this criminal goondaism which we find these days in the different towns and cities of India.

We have to respect our women round whose person we have built our entire culture, religion and civilization. All our books of religion teach us to treat a woman as the little goddess of a home and to respect her person as a sacred privilege of her husband. If freedom is teaching us to forget this great heritage, let us go back to the old days of British slavery during which the foreigner's leonine laws struck terror in the cowardly hearts of goondas and criminals and our women could at least move about without being molested.

Our Congress rulers seem to have failed us in every respect. Food is spelt famine these days, shelter is shifted to the streets and unemployment is raised to the skies. And now our women are denied even the basic security which every country in the world guarantees to its citizens to enable them to earn their livelihood without being molested by goondas and anti-social elements.

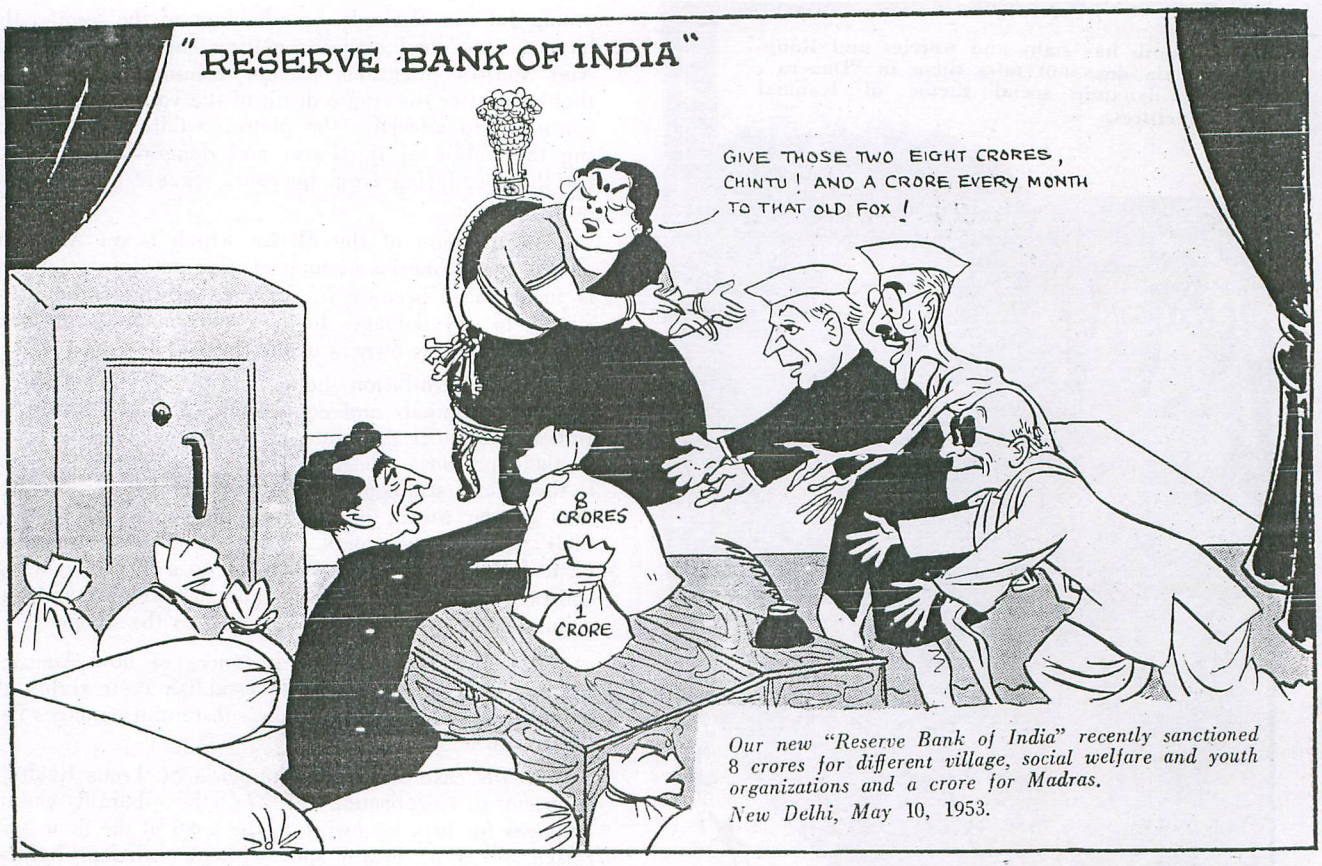
We expect a strong-minded, righteous man like Morarji Desai to exercise his unbending obstinacy and give a lead to other provinces by making such offences punishable severely, summarily and if necessary in an archaic manner.

Public whipping is the only punishment that can stop posterior-pinching, purposeful pushing, inelegant scratching, filthy remarks, wolf whistles and criminal molestations. If our laws cannot protect our women in the streets, we may as well burn our homes and turn this country into a jungle and go back to the times when each man protected his mate by the strength of his own arm.

MURDER AT THE METRO ?

The Metroscopix, which is neither hay nor grass in the new world of three dimensional films though unblushingly claimed as such by the management of the Metro Cinema in Bombay, is already reported to have committed its first murder.

On the seventh day after its release in Bombay, a 31-year young Parsi, named Jal Behram Umrigar, a chartered accountant working with M|s. Kalyanivala and Mistry and earning Rs. 600|- per month, staying at 782 Parsi Colony, Dadar, was carried trembling and partly unconscious out of the Metro theatre to the Parsi General Hospital where he died a little later. This young Parsi man apparently got a severe nervous shock at what he saw in the Metroscopix—such as murderous onslaughts,



Our new "Reserve Bank of India" recently sanctioned 8 crores for different village, social welfare and youth organizations and a crore for Madras.
New Delhi, May 10, 1953.

gun shots and other deadly missiles thrown at the audience—and lost his consciousness and died in the hospital.

And this Metroscopix is a 16-year old phoney 3-D which one has to see with equally phoney polaroid spectacles. But with all its basic defects it was still grim and vivid enough to kill one man in the prime of his youth.

Like shrewd businessmen the Metro people have kept mum over this sad tragedy knowing that if people come to know of this Metroscopix murder, money will stop flowing in. But as critics it is our duty to warn the public against an entertainment that actually kills. We don't wish to be partners in crime.

This one murder should give us a glimpse of what is in store for us when the real three dimensional films come to the screen. If the phoney Metroscopix could kill a man within a few hours, how much more will be the risk of seeing dangerous three dimensional pictures with realistic horror and murder themes? The half starved millions of India don't have the thrill-thirsty nerves of the overfed Americans and our cinemas will have to provide mortuaries to store the dead bodies of spectators till their relations come and claim them.

Why do we describe the death at the Metro as murder? The reason is simple. Law and equity demand that a theatre owner must inform the spectators what exactly they are going to see. If the picture advertised contains even the slightest element of any conscious or unconscious danger to the life or health of the spectator it is the duty of the theatre owner to warn the spectator in advance.

In the case of the Metroscopix in which guns and dangerous missiles are aimed at the spectators, it did not need much imagination on the part of the management of the Metro to realize that the picture might prove dangerous to those spectators who might be suffering from shattered nerves, high blood pressure, heart trouble or other nervous ailments. The picture is also dangerous to women in delicate conditions. Had the Metro advertised this dangerous aspect of the picture in advance, the death at the Metro would have been described as an unfortunate accident and not as an unintended murder.

On the other hand the Metro wildly advertised the Metroscopix as the world's first three dimensional picture and invited everyone to see it. Whilst advertising the picture wildly, they did not realize that in the case of some people what they offered as entertainment would turn into a tragedy.

Thus the Metro cinema is directly responsible for the sudden and untimely death of the 31-year old young Parsi accountant, because the cinema management is guilty of criminal negligence in not warning the public in advance of the possibly dangerous reaction of the picture, they invited people to see, which as exhibitors they were in a better position than the spectator to foresee.

If the dependents of the Parsi youth choose to sue the Metro Cinema for damages, and they are many as

Youth has sighs and worries and Roopmala does not miss them in "Daaera", a dynamic social theme of Kamaal Pictures.
In spotless white, girls often look angels. Let us see how Meena Kumari impresses us in "Daaera".
Gandhiji left this toy behind to enable the old and lazy to kill time in their homes. Protima Devi takes moral support from it to convince Salman in "Daaera" produced and directed by Kamaal Amrohi.

young Jal was the only breadwinner of the family, they have a very good case for getting substantial damages. And Metro's intentions become criminal when we see that even after the tragic death of the young Parsi, Metro continued to advertise the picture wildly without warning the public of the harm and danger inherent in it for those suffering from nervous, organic or circulatory ailments.

In the case of the Metro, which is an American-owned and American-managed cinema, this negligence is inexcusable because in America exhibitors have constantly to pay damages to their patrons for some negligence or other as owners of the theatre.

Indian exhibition being mostly in the hands of goondas, criminals and congenital idiots, we rarely find Indian exhibitors conscious of their legal responsibilities to their patrons. Besides, Indian spectators, who rush to the cinema still considering it as one of the newest wonders of the world, do not yet know the full range of their rights as filmgoers. They do not even know the basic fact that an admission ticket to a theatre is a legal contract between the exhibitor and the filmgoer and quite a number of privileges flow from it to the filmgoer.

We give below a few instances of how American patrons rush to the courts to establish their rights and privileges as filmgoers and take substantial damages from theatre owners.

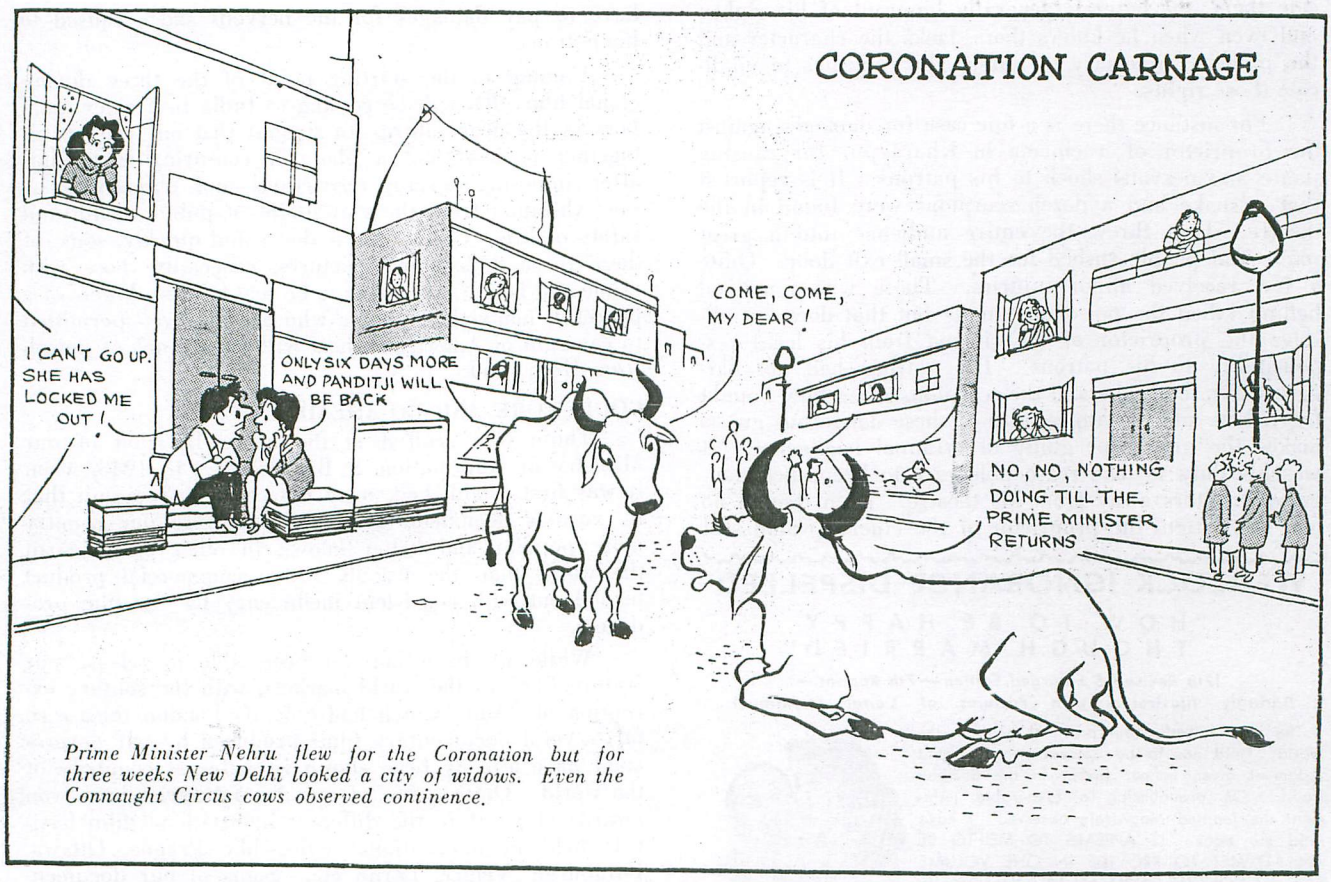
In the case of Purdy vs Loew's St. Louis Realty & Amusement Corporation (1927), the plaintiff claimed damages for injuries owing to the level of the floor being raised 4" at a certain spot without sufficient lighting. While awarding damages, the judge remarked: "The patron has a right to assume that the surface is even and to act on that assumption where there is no sufficient lighting, and the proprietors of the theatre are liable, if he is injured in consequence."

In the case of Tovey vs C. E. Lothrop Theatre Co. (1934), Tovey claimed heavy damages because of serious injuries to him owing to the aisle carpet being torn, worn and curled up and insufficient lighting which made Tovey fall over a step in the aisle. Damages were awarded.

In the case of Lutz vs Majestic Theatre Co. (1925), old Lutz slipped over the marble steps and injured himself. The judge granting heavy damages said, "Where steps or floors of a theatre are slippery, whether due to the fact that they are made of marble or to the giving of a dressing of wax, a patron who is injured has a right to sue." The proprietors of the Eros Cinema in Bombay should note this case.

In the case of Rabinnowitz vs Evergreen Amusement Corporation (1930), it was held: "Where a patron is injured, while walking down the unlighted steps of the balcony of a theatre, there being no ushers in attendance, the proprietor is liable for damages."

The breaking of a seat in a theatre is prima facie evidence of negligence of the theatre proprietor. In the case of Birmingham vs Norris (1927), damages were awarded with the judge remarking: "Where an unknown defect in a theatre (e.g. a nut which supports a seat becoming loose), is discoverable by reasonable care or


CORONATION CARNAGE
I CAN'T GO UP. SHE HAS LOCKED ME OUT!
ONLY SIX DAYS MORE AND PANDITJI WILL BE BACK
COME, COME, MY DEAR!
NO, NO, NOTHING DOING TILL THE PRIME MINISTER RETURNS

Prime Minister Nehru flew for the Coronation but for three weeks New Delhi looked a city of widows. Even the Connaught Circus cows observed continence.

ordinary inspection, the theatre proprietor is liable for damages, if the patron is injured on account of it."

In the case of Haun vs Tally, a metal electric fan left the ceiling attracted by Haun's shining bald top and sent Haun down for a long count. Tally had to raise a loan to pay heavy damages.

In the Wener vs Scherer case, Scherer, the proprietor of a cinema had allowed the balcony to be so overcrowded that the rails gave way and people from the top spilled down on poor Mr. Wener. Wener's shaken nerves needed a gift of heavy damages before they could be put into use again. Scherer mortgaged the cinema to pay the damages. You can never hurt an American cheaply.

In the Brown vs Savannah Theatre Co. (1927), the owners were found negligent and had to pay damages because Mr. Brown, a patron, was injured by the boisterous and hilarious activities of other customers of the theatre.

In the case of Daniels vs Film Amusement Co., Miss Daniels, obviously a spinster without any sense of humour, was made the target of spewing by an intoxicated guest and even though all possible attempt was made to explain that the liquor just would not remain inside the man's stomach after the sight of the spinster, the proprietors of the company had to pay damages to Miss Daniels. The judge, himself, must have been a confirmed bachelor.

In the Armstrong vs Stairs case it was held that "a theatre proprietor is liable for the wrongful acts of a police official on duty there". Armstrong got the damages.

In the Sidney A. Planchard vs K. & E. New Orleans Theatre Co., it was held, "Where a patron of a theatre, who the proprietors claim has created a disturbance (the claim not being established), is ejected, he can recover substantially for assault and not merely in contract for the price of the ticket, or for the actual pecuniary loss sustained."

In the Nephler vs Woodward case, the judge said: "The patron is not bound to be on the look out for holes in the carpet."" After paying heavy damages Mr. Woodward is now looking out for them.

Thousands of cases claiming damages for various reasons ranging from a slip over a banana peel to the falling of a whole roof have been filed against theatre owners in America. In 99.9% of the cases the decisions have been given in favour of the patrons and millions and millions of dollars have been paid in damages by the theatre owners.

All the offences mentioned above and many more are as much actionable in India as in America. Let the readers not therefore run away with the idea that the American filmgoer has more rights and privileges than the Indian one. Far from it! These rights and privileges flow from the common law and they are upheld in all free and civilized countries. The only difference between the American filmgoer and the Indian filmgoer is that while the former knows his rights and remedies and is prepared to go to the end of the world to vindi-

cate them, the latter is generally ignorant of his rights, and even when he knows them, lacks the character and the patience necessary to pursue the remedies to vindicate those rights.

For instance there is a fine case for damages against the proprietor of a cinema in Kharagpur for causing panic and nervous shock to his patrons. It is reported that a snake and a dozen scorpions were found in the theatre which threw the entire audience into a great panic and people rushed for the small exit door. Quite a few received minor injuries. Those who remained behind killed the poisonous guests but that does not absolve the proprietor of the cinema from his legal responsibility to his patrons. The patrons had not bargained for the snake and the scorpions when they bought the tickets and the appearance of these dangerous guests makes the proprietor guilty of criminal negligence. It was his duty to take reasonable care to keep such dangerous visitors away from his theatre. Even though no one was bitten, the proprietor of the cinema would still have to pay damages for the nervous shock caused to his patrons.

Coming to the starting point of the three dimensional films that will be coming to India in greater numbers in the near future, we suggest that our censors sit together to work out a plan for censoring such films after imposing certain restrictions and obligations on the exhibitors from the view point of public health and safety of life. Unless this is done, and quickly, some of these three dimensional pictures, especially those with crime and horror, are going to be real killers—killers of a peaceful, non-violent people who are not even permitted to eat a bit of American wheat without a pinch of poison from Hollywood.

GOOD WORK AND GO AHEAD !

Those who scoffed at the Films Division of our Ministry of Information & Broadcasting in 1948, when it was first established, must now graciously admit that its various documentary films have made our country more popular and better known in other countries of the world than the usually rotten commercial product turned out with consistent inefficiency by our film producers.

While we have not yet been able to release our feature films in the world markets, with the solitary exception of "Aan" which had only its London release so far, several documentary films produced by our government have already been shown in different countries of the world. Quite a few of our documentaries have won awards of merit in the different international film festivals held in international cities like Prague, Ottawa, Edinburgh, Venice, Berlin etc. Some of our documentary films have been so good that even a conservative and art-conscious institution like the Royal Photographic Society of London has selected for its annual exhibition five of our documentaries: "The Vital Link", "Kumaon Hills", "Holy Himalayas", "A New Horizon" and "Glimpses of Assam".

That hard-boiled businessman, Sir Alexander Korda, the British film tycoon who sees film art with his left eye and its profits with the right one, recently bought a few of our documentaries for general release in his theatre circuit and justified this deal by saying, "The documentaries of the Films Division can hold their own with the best made in the world."

Though this opinion is slightly exaggerated and may not be accepted as a final compliment coming as it does from a man who has to re-sell our documentaries to his patrons at a profit, even as critics we must admit that considering the early teething troubles our Films Division had, this department has shown a marvellous all round progress during the last five years in its none-too-easy work.

Some of our documentaries are really excellent jobs and it is very heartening to hear the applause they spontaneously get from the public these days Considering the fact that four years ago these films had to be thrust on the public with the help of legislation their present reception and popularity completely vindicate the good work done by the Films Division.

Some of these documentaries, which have great informative and educative value, would have been even

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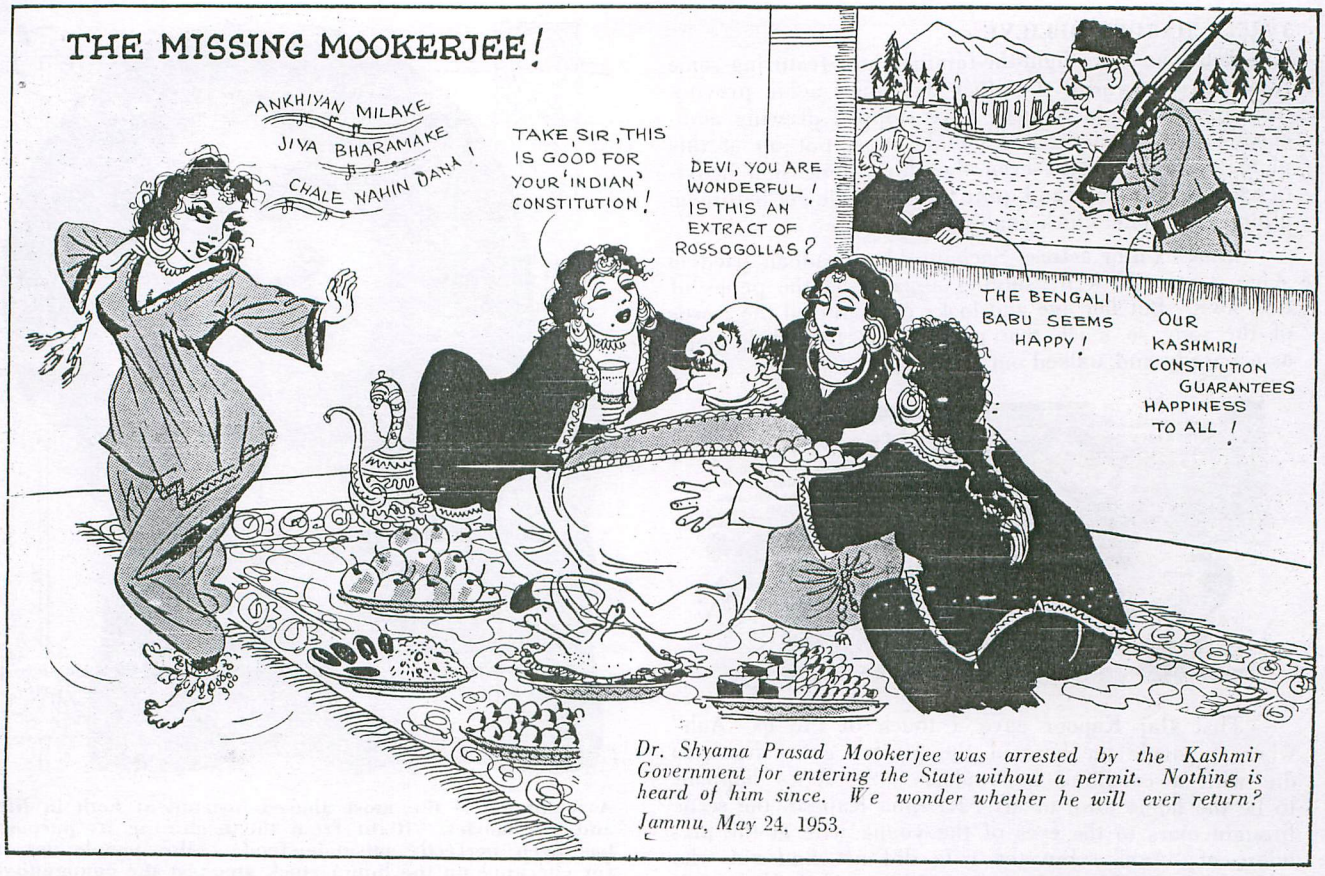

THE MISSING MOOKERJEE!
ANKHIYAN MILAKE
JIYA BHARAMAKE
CHALE NAHIN DANA!
TAKE, SIR, THIS IS GOOD FOR YOUR 'INDIAN' CONSTITUTION!
DEVI, YOU ARE WONDERFUL! IS THIS AN EXTRACT OF ROSSOGOLLAS?
THE BENGALI BABU SEEMS HAPPY!
OUR KASHMIRI CONSTITUTION GUARANTEES HAPPINESS TO ALL!

Dr. Shyama Prasad Mookerjee was arrested by the Kashmir Government for entering the State without a permit. Nothing is heard of him since. We wonder whether he will ever return?
Jammu, May 24, 1953.

more popular and effective had the exhibitors in the country co-operated fully with our government. In quite a few theatres we still find our newsreels and documentary films being shown right in the beginning of a show with half the audience of the theatre still outside the theatre buying tickets. By the time the auditorium is full, half the people often miss these ten-minute films completely. Considering that these films are produced by a people's government with people's money, this studied indifference on the part of our exhibitors amounts to a national crime. Well, that calls for another enforcement and we would welcome some official order making it compulsory for the exhibitor to show our documentary films just before the main feature of the day. Our exhibitors, a large majority of whom are uneducated scoundrels, cannot be expected to see reason but can readily understand an official order with penalties attached to it. As these films are now doing good work and as we are spending our good money on them, our government should not be satisfied with half-hearted measures in exhibiting them. If it is necessary to use power to extract the maximum benefit from these films, we feel that this power should be used without the slightest hesitation.

It is estimated that over 16 million people see our documentary films every week in 3200 theatres spread all over the country. We can safely cut this figure down by half due to the criminal indifference of the exhibitors who somehow want to meet the letter of the law without appreciating its spirit and purpose. Considering that we have spent over 150 lakhs of rupees on these films in the last 5 years—over 30 lakhs every year—we can turn this expenditure into a national investment only if we can manage to secure a maximum guaranteed audience to imbibe the informative and educative contents of these films. If the exhibitors are stopping us from doing this, they deserve to be treated in a severe manner.

Apart from nearly 200 newsreels, we have already in hand over 155 documentary films produced during the last 5 years. And though we have been raw and new in the game we have still produced films on various subjects like: Agriculture, Farming, Forestry, Armed Forces, Art, Culture, Education, Youth Training, Food, General Science, Engineering, Government, Citizenship, Health, Hygiene, Medicine, People & Country, Rehabilitation, Transport, Communications, Broadcasting, Sport, Pastime, Architecture, Hobbies etc.

That is indeed good work for a department that was born with closed eyes like a new-born baby and had to be pinched on its bottom from time to time to see whether it was living.

And when you see some of its recent films like "Industrial Mysore", "Madhya Bharat" and "Kumaon Hills" (Technicolor), you will feel that we are getting somewhere in spite of our white-capped Congressmen and Nehru's lectures.

And for all this, we must thank Mohan Bhavnani, the man who turned our expenditure into an investment and in doing so found for himself the right niche. And can we forget his splendid team of workers? After all every motion picture, whatever its footage or purpose, is a team product, first and last.

YOU'LL HARDLY BELIEVE —

That one more fight-the-famine show featuring some junk actresses failed the other day, once again proving that film stars, old or new, have stopped drawing audiences. The much-boosted double stage put up at this phoney show revealed even the third dimension activities behind the stage and quite a few people got bathroom glimpses of some quick changing actresses.

That ex-film actress Snehaprabha Pradhan tried to stage a come-back by singing a gazal on the pangs of first love. But her age and looks contradicted the words of the song so much that people took the whole piece as a parody and walked out laughing.

PLEASE DON'T GO AWAY-I SHALL SING ANOTHER LOVE SONG
PLEASE SIT DOWN, I SHALL PRINT YOUR PHOTO
DON'T WASTE PAPER, OLD BOY, PUT IT TO PERSONAL USE
DON'T, OLD GIRL, IT WILL BREAK KISHORE SAHU'S HEART
LOVE SONG? YOU ARE TOO OLD FOR LOVE!

That Raj Kapoor gave a touch of life to "Aah" when he made the hero of the picture go to Rewa to die with a coughing tuberculosis. As Rewa happens to be the home town of Mrs. Krishna Kapoor, the scene brought tears to the eyes of the young wife at the premiere of "Aah". But the wife did not find out who gave Raj, the hero, the tubercular cough. He got it smelling a flower we guess.

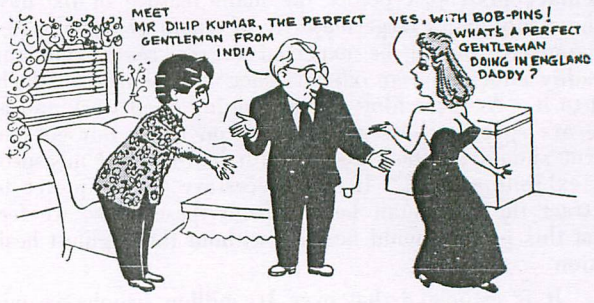
That Producer Mohla is, indeed, a great astrologer. He not only makes Papa Prithviraj work free in his picture and even pay incidental expenses but he has also made Raj Kapoor believe in the message of the stars. And Raj's stars seem to have sent an S. O. S. that unless Nargis lives long, the R. K. Studios will go into the hands of Distributor Puri. Raj, therefore, conducts mass prayers every evening for the long life of Nargis. And the stupid Hindus think that the wife's stars help or affect a husband's life. Not in our film industry anyway!

That since Producer Virendra Desai returned from France and met the Frenchman Henry Decoin, he has adopted the Continental way of greeting people by kissing them on both the cheeks. Director Ramesh Saigal likes this two-cheek Christian service and is trying to raise a loan to go to France so that on return he can plant a greeting on Nalini Jaywant. Let us hope that

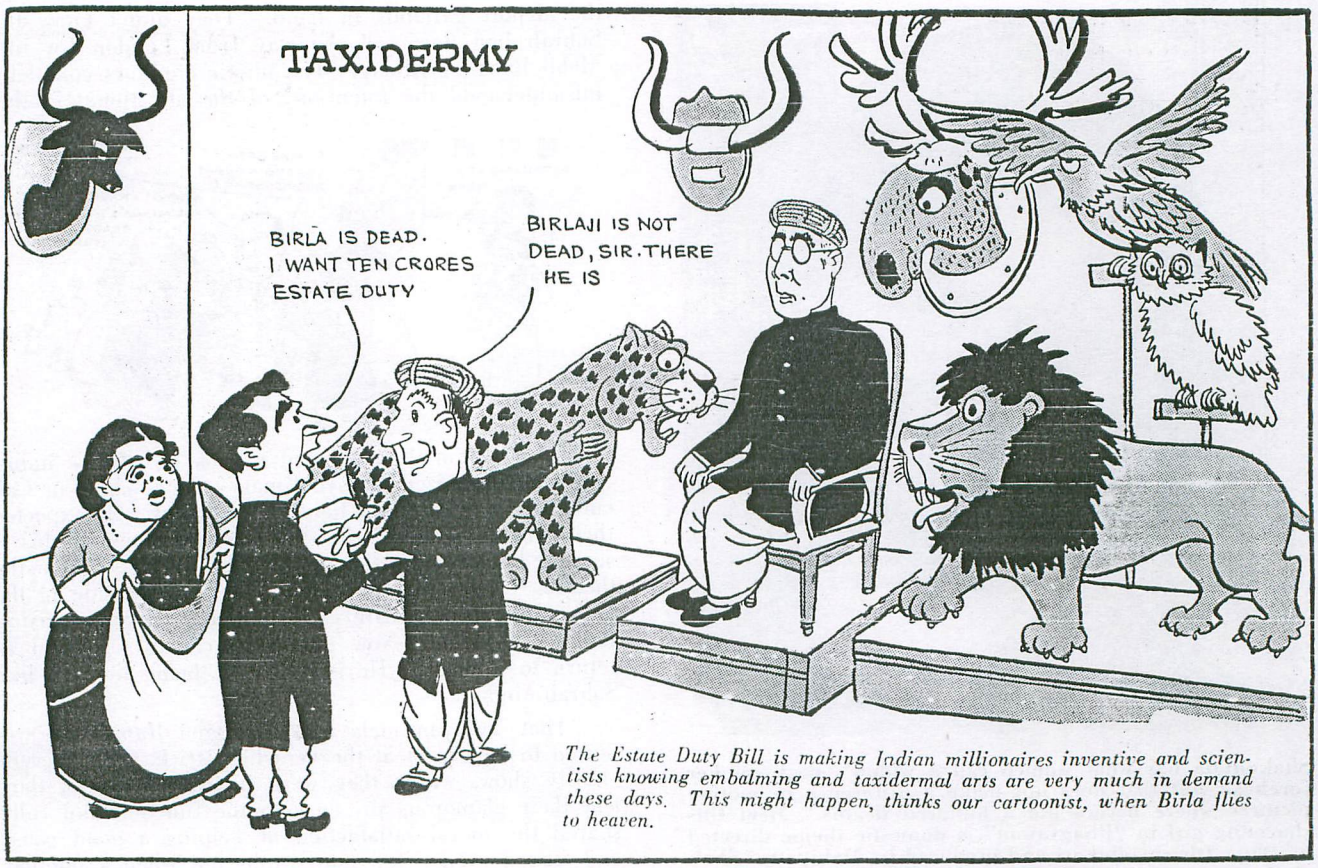
A telephone is the most abused instrument both in life and the movies. Right from the beginning its purpose has been perfectly misunderstood. Film people use it for checking up the liquor stock amongst the community. Geeta Bali is the victim of its misuse because someone is calling her beautiful and charming in "Firdaus", a social melodrama produced by New Premier Films.

in her innocent absentmindedness Nalini herself does not finance Ramesh's European trip.

That during his recent trip to London, bear-coated Dilip Kumar earned the doubtful distinction of being described as a "perfect gentleman" but wondered why the pretty daughter of a British producer walked out when the old father introduced the Indian glamour boy as a "perfect gentleman". And he is still wondering.



That inspired by the sight of little Virendra Desai being kissed on both cheeks by Frenchmen, little Kamal Roy alias Kishore Chandra alias the husband of film actress Nirupa Roy seems to have induced his wife to send him to Paris to learn film production. We never knew that Paris had become the centre of film production but if little Frenchmen teach little Kamal Roy a



The Estate Duty Bill is making Indian millionaires inventive and scientists knowing embalming and taxidermal arts are very much in demand these days. This might happen, thinks our cartoonist, when Birla flies to heaven.

few French tricks, we are sure Nirupa Roy would have less occasions to behave like a goddess at home.

That Kamini Kaushal, the greatest actress of our newspaper-selling Marwaris, recently hit a nail while dancing and graciously squeezed out a drop of star blood. Before her husband Rummy Sood could help her, ever chivalrous Vinod Chopra, the dance director, rushed to suck the wound and wipe off the blood with his lips. He probably thought that Hubby Sood had bitten her to render this snake-bite first-aid.

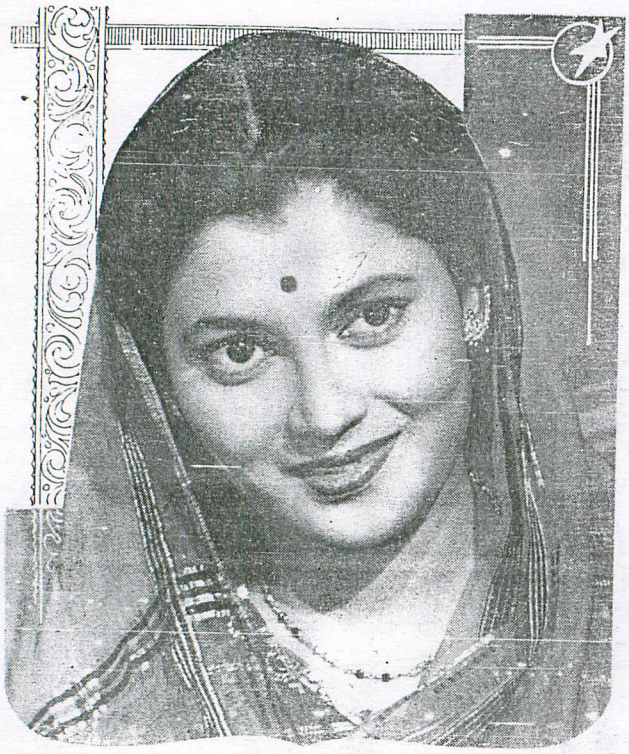
That one Major Sethi seems to be a new recruit to the small band of star-husbands with short tempers. He is reported to have got a fit of hysteria seeing his actress wife, Kate Sethi, in the midst of a polyandrous background in "Rahi". Poor guy, he didn't know that the danger was not so much in the background as in the foreground.

That mangy Manorama Kathju, "Screen's" scare-beau in a sari, has now begun to dole out legal advice to our censors, forgetting that old Cliff, the Chairman, was once the Chief Justice of the Patna High Court. Mangy Manorama thinks that only she has the right to tell people what to do—not others.

MY DEAR, BABURAO IS TRYING TO STOP ONLY BAD PICTURES AND THAT IS PERFECTLY LAWFUL!
BUT CLAUDE TOLD ME LAST NIGHT IT IS NOT
CLAUDE IS HER PET AUSTRALIAN KANGAROO, SIR !

That Yashodhara Kathju, the tall-talking midget of the Indian screen, is playing the mother of a dozen children in "Bhagyawan". That is a frightening assignment for a virgin actress and no wonder that she has begun to complain of nightmares. Yashodhara is a very sensitive girl. She once rushed to a lawyer because film actor Motilal gave her a lift home in his car. Even the switch-key of a motor car upsets her.

That the Black Chief is going to celebrate the silver jubilee of his sausage factory which gave 120 sausages to the country in 25 years. And to get another "Seth Chandulal ki jai!", the Black Chief intends to announce another bonus to the Ranjit staff. As the staff knows



Shakuntala has what women call a widow's peak on her forehead but that does not make a difference in motion pictures where heroes die a hundred deaths. Meet this charming girl in "Bhagyawan", a domestic theme directed by Datta Dharmadhikari and produced by Mahipatrai Shah for Rupkamal Chitra.

the old bonus joke, Taimur Behramshah intends to play back the recording of the old "Seth Chandulal ki jai".

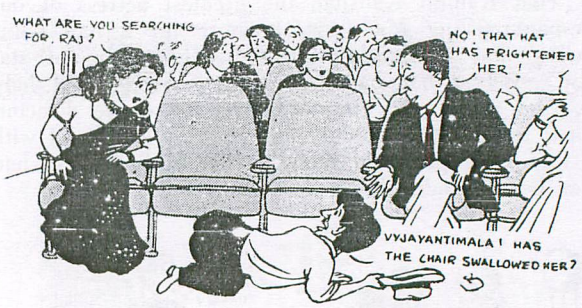
That since the day Geeta Bali played the burqa joke on Dev Anand, the boy has been admitting all burqa persons into his Iris Park home at Juhu. And now they say that an affectionate Muslim man in burqa tried to enter Dev's bedroom one night. That is a great personal risk for our handsome Dev.

That Chetan Anand is becoming positively dangerous now. Not satisfied with direction and production, he has now taken to acting. He plays the writer in "Humsafar" and though wife Uma assures us that no one will be badly hurt, we still have our suspicions. Even whilst weeping Hindu wives keep praising their husbands and no one ever knows when to believe them.

That when Producer Sohrab Modi recently flew to Bombay for a day, a crowd of creditors received him at the airport garlands in hand. They didn't know that Sohrab had flown all the way from London for little Mehli Baba's birthday. The idiotic creditors completely misunderstood the intentions of the affectionate father.

That a film director read a book on cottage industries and organized Vyjayantimala's dance show in Calcutta after paying her a handsome amount. He expected the Bengalis to make this little side business of his a success but the affectionate Bengalis did not enter the theatre. They took the girl's autographs outside in the lobby and did not care even to thank the enterprising Bombay director. Now the director does not want to return to Bombay. He is afraid of being lionised like Sohrab Modi.

That Vyjayantimala and her papa Raman are reported to be expert at the vanishing trick. At a recent charity show, where they were invited as guests, they lent their glamorous presence to the function and fully shared the moral satisfaction of helping a good cause and signed even a few autographs but when a popular film actor went round with the hat to make spot collections, both the father and the daughter had just disappeared.



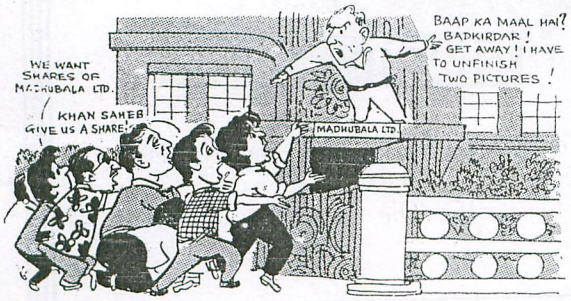
That with "peace" as the main war-slogan of the day, even Jaimini Dewan, the acting president of the I.M.P.P.A., settled a couple of petty quarrels between film girls and got himself dubbed as the "peace-maker" of the industry. The next stage is an application to the Nobel Prize Committee. But one peace-maker should not disturb the peaceful travels of another peace-maker like Mughni.

That the sweet-spoken film actor Nasir Khan is reported to have become a popular chaperon for little Nutan these days whenever Mama Shobhana goes to her Lonavla estate for growing rice. The fellowship prevalent amongst our film people is almost touching.

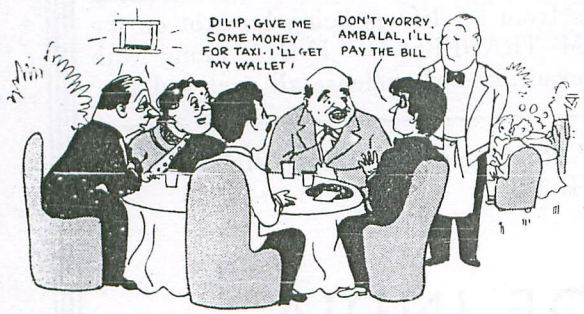
That Om Prakash, our popular comedian, seems to be sentimentally attached to his old one-room apartment

at Parel, in spite of his own house at Chembur. He goes there in the afternoons when the neighbours have gone to work and entertains little children, and of course their mothers. A rare man with Christian virtues !

That Khan Saheb Attaullah Khan, the prophet of Peshawar, is a man who can change human destiny. From a star he made his daughter Madhubala a director, from a director into a producer, from a producer into a distributor. And now he has floated "Madhubala Ltd.". We don't know what that is but quite a few of our film actors, we are told, want to buy the shares of the new company.

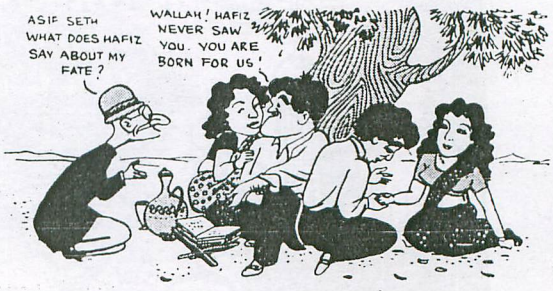

WE WANT SHARES OF MADHUBALA LTD.
KHAN SAHEB GIVE US A SHARE!
BAAP KA MAAL HAI? BADKIRDAR! GET AWAY! I HAVE TO UNFINISH TWO PICTURES!
MADHUBALA LTD

That Ambalal Patel, our local Americanized Sammy, has patented a unique way of playing the host. Recently in London, Ambalal invited a few Indian friends to dinner at an expensive restaurant, including Dilip Kumar, and forgot to bring his wallet. The chivalrous Dilip Kumar paid the bill quietly and saved the prestige of Mother India.



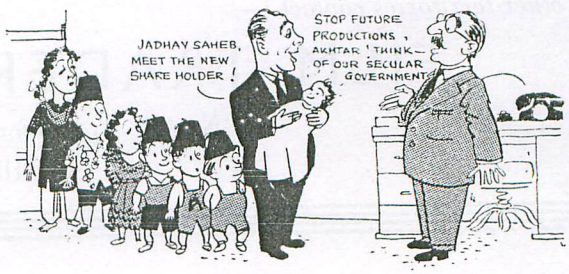
That the man who works the hardest these days is Aftab-e-filami Kamal Amrohi who is producing "Daaera" starring Meena Kumari and wants to complete the picture in four months. You cannot imagine how a pretty girl with a good-natured father can inspire a man to give his best. Where Madhubala failed Meena Kumari seems to have succeeded.

That Producer K. Asif is these days consulting the "Diwan-e-Hafiz", the Persian book of fate, to fix up the release date of "Mughal-e-Azam". But Hafiz doesn't seem to have heard of the great Moghul nor of the greater Asif. In "Diwan-e-Hafiz" at least no release date of "Mughal-e-Azam" was found.



That film stars betray different idiosyncracies when being interviewed by press boys. Raj Kapoor asks questions and answers them himself. The press boys get bored. Prem Nath slaps the press boy on the back to emphasize that he is Samson. He opens his mouth only to eat. Kamini Kaushal drops a word and goes into a reverie. Hubby Sood picks it up and completes the sentence. He knows where the family skeleton is. Nalini Jaywant talks like a fire alarm. That makes Hubby V. D. run for a bucket of water. Bina Rai keeps looking at her husband with her mouth open expecting Prem Nath to put words into her mouth. Dilip Kumar talks of censors and wonders why he cannot kiss girls on the screen. The man wants public approval for his private affairs. Vijaylaxmi makes different nasal sounds and leaves the rest to the imagination of the press boys. Nigar Sultana recites some Urdu verses and takes the boys back to the days of Omar Khayyam. Begum Para talks of bats and balls and the press boys begin fielding in the slips. Nimmi is the only one who talks English and exposes the ignorance of the press boys. As Producer Mehboob alone understands Nimmi's English, the press boys run to him. After Mehboob's interview, the English press requires rest for six months.

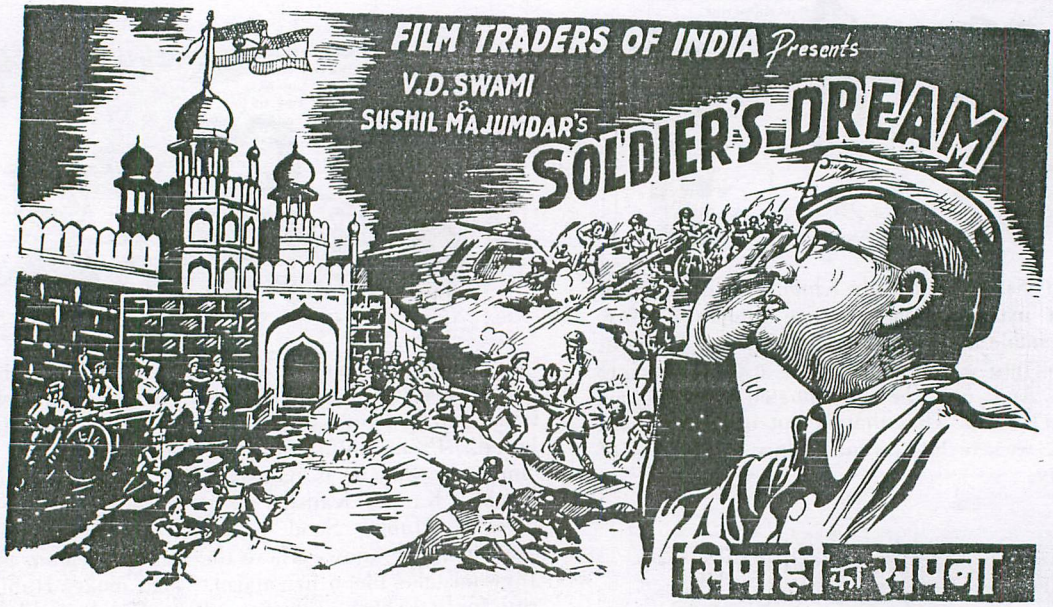
That production activity in Nargis' family is in full swing. Brother Akhtar Hussein has produced his seventh child in a row. That adds five heroes and two heroines to the brood of the great Bai Jaddanbai. Incidentally the stock also provides two more opportunities to our future Rajs and five more to our Neelams. We sympathise with Income-tax Officer Jadhav. He had expected profits in the other production business.



"GIVE ME BLOOD—I promise you freedom!"

NETAJI BOSE

GREATEST REVOLUTIONARY PICTURE NOW COMING ! ! !



"SIPAHI-KA-SAPNA" re-enacts the life of the soldiers of Azad Hind Fouj led by Netaji Bose. The film will be enjoyed by all not only because it re-lives the lives of brave soldiers but because it is also a soul stirring drama by itself. The picture is the real dream of Netaji Subhash Chandra Bose.

ADDITIONAL ATTRACTIONS

1. **JAI GAAN** a 2000 ft. Musical short with six powerful songs. Written & produced by the noted man of Bengal Film Industry, Mr. Satya Roy.

2. **GURUDEO RABINDRANATH TAGORE'S REAL LIFE ON SCREEN**

a 1000 ft. short of the great events from his life is being brought on the screen for the first time by FILM TRADERS OF INDIA along with "SIPAHI-KA-SAPNA" which is awaiting early release all over India.

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(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MISS RANJANI RAO (Mangalore)

If Dr. S. P. Mookerjee is given a rope?

He will hang himself first. Bengalis are sentimental.

BUT WHY HANG YOURSELF, SHYAM BABU?
SHYAM BABU, TAKE SOME ROSSOGOLLAS BEFORE YOU.....
ROSSOGOLLAS! KI CHAMOTKAR! WONDERFUL MAN SHEIKH ABDULLAH!
HE DOESN'T BELIEVE IN FASTING AND SLOW DEATH

Is Dr. Keskar what you call a 'stuck-up'?

Oh, no! His face was lifted when they asked him to join the Ministry.

What's in Odette Fergusson?

She is French!

You don't like the idea of a Communist India?

I do, my dear, but whilst travelling towards it I don't like the fishplates to be removed.

Baburao, you'll be fifty next year!

You'll also be a year older. Where is the regret then?

What will be your heirloom?

Old smiles! You will find them in a million hearts.

MISS S. MAINI (Simla)

Had you been a doctor, Mr. Patel, your wit and humour would have been enough to cure any patient?

Quite a few modern hospitals in India already use "Filmindia" to keep their patients in good humour. Several hospitals are supplied copies at cost.

Please suggest some means of hiding an equatorial forest, not growing on land but on a human body, for Dilip Kumar?

Dilip devoutly believes in Vanamahotsava. We shouldn't meddle with a man's patriotic instincts.

AMIR (Mwanza, E. Africa)

Why is my girl friend simply crazy on you?

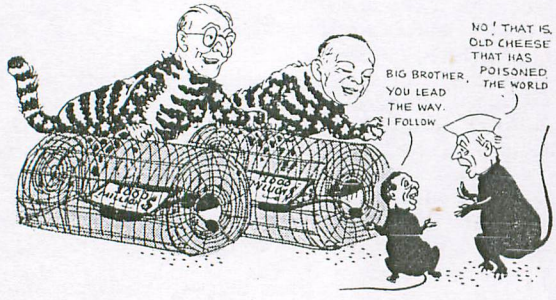
"Simply crazy" is not enough. I need a damn crazy one.

That is not the editor of this magazine. That is something more illustrious. That is Eve, a mistake of God, which became the emotion of Adam and the eternal problem of the world. There are millions of these emotional packets, each beating the rainbow in her ever-changing hues but they all contribute to make the world a colourful place to live in in spite of our Congress rulers. Meet Nigar Sultana, the blue-eyed belle of Hyderabad, in "Khaiber", produced by Kamal Kapoor for Kapil Pictures.

N. N. KOHLI (New Delhi)

What do you think of these so-called "fact finding" tours of some famous diplomats all over the world?

They are all political rat-catchers on tour.



MRS. K. LAKSHMI (Proddatur)

If Rajkumari Amrit Kaur had wings?

The old bird doesn't need wings. She has aeroplanes and the Government of India to pay her fares.

What has Maulana Azad taught us?

The Maulana has added age to our ignorance.

Where has Rajaji's wisdom gone that he talks nothing but nonsense these days?

It needs intelligence to understand Rajaji's nonsense. Rajaji frames the future in his words. People have to live longer to realize the sense in his nonsense.

H. J. BHOJWANI (Kalyan)

Whoever comes to India praises its achievements and programme, eh, Mr. Patel?

If they were made to stay in Kalyan Camp for a week, they would become dumb the rest of their life.

R. NARASIMHAN (Secunderabad Dn.)

Do pilots flirt with death?

They flirt with the murder of many when they drink and fly.

What was the turning point in your life?

When I was turned out of the house by my father! After that I kept turning and turning till I turned up in the film industry.

What is the cheapest thing in the dollar land?

A lecture against Communism! You can have it for nothing.

Why has success not swollen your head?

Because I grow my food in my head. I must keep the soil clear of any irritating weed.

What is Karan Dewan's manly virtue?

He is a father of four children.

MRS. T. S. SAMEER (Colombo)

After Bombay isn't Colombo more dead than alive?

Wolves and foxes like to frequent graveyards to dig up dead bones.

How many in Bombay are missing me, I wonder?

When eager to please and capture, women use ornaments as armament. The glitter of the ornaments makes the man miss the glint in the eye—the glint that demands nothing less than absolute dedication. We don't know who is the victim but Smriti Biswas is well armed in "Shamsheer" a thrilling tale distributed by Swati Cinemas and produced by Bombay Talkies.

No one misses a woman who buys a bed by selling her faith and country.

A. ZACHARIAH (Trivandrum)

Is there full civil liberty in Bombay today?

Jain, a married Marwari, can go about with film stars without anyone raising even his eyebrows. What greater liberty do you want?

K. KRISHNA IYENGAR (Madras)

Where is Rajarshi Tandon?

Behind his beard!

K. B. LALL (Indore)

What does Dabboo think of Nargis?

He wonders how a girl named after a beautiful flower can bring tears to the eyes of his mother.

He is still too small to know the different allergies of human beings.

You are a Congressman and Congressmen are mules. What a misfortune, Mr. Patel?

I am also a mule the way I persist in criticizing the Congress in the fond hope of improving it.

Has Raj Kapoor forgotten his past?

The boy had no past. He has only a father and a grandfather.

H. L. SETHI (Bombay)

A fellow said: "The army wife is neither a wife nor a widow."

She is the eternal hostess with a smile for the superior officer, a frown for the children and pity for the husband. Most of the army wives are merely hooks to hold the brass-buttons in place.

Why doesn't the Mahatma's heir go to the Secretariat and the Parliament in loin cloth?

He is bow-legged!

Have you heard that a crow has been dropping bundles of currency notes over a village in Assam.

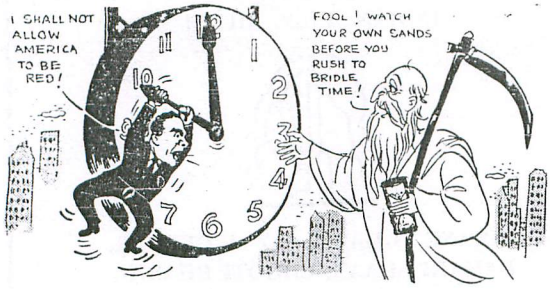
Now don't tell us the name of that village if you want the Indian film producers to produce pictures in Bombay.

Who is the ideal Indian actress for a 3-D film?

Nargis! Her third dimension is known only to Krishna Kapoor.

Why is Senator McCarthy so unpopular in U.S.A?

The man is trying to hold back the hands of the clock. Even clowns become unpopular when they repeat a joke too often.



Raj says that for serene domestic life either the wife should be dumb or the husband deaf?

Why can't the husband be virtuous and the wife devoted?

Is it true that Maulana Azad consumes a large quantity of expensive English liquid every day?

They say it is a Scotch liquid.

Why is Raj so much against you?

Isn't he the son of his father?

Lady Bajpai is taller than her husband. Does the Governor use a ladder?

In dropping a curtsey before a governor, all ladies have to bend their knees and bow. That is Girja's opportunity.

Why can't Morarjibhai run separate BEST buses for women in Bombay?

Are our women suffering from leprosy?

When I told Kishore Sahu that I met him once before at Baburao Patel's new house, he asked: "Who is Baburao Patel?"

Kishore was right. You cannot cash on my name and intrude upon a busy producer. Even I don't disturb any producer without a previous appointment and without important business.

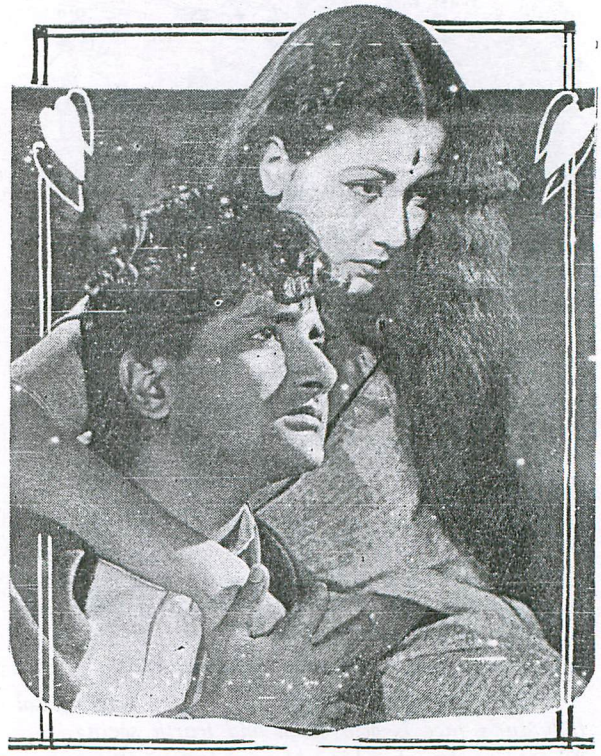
How many kinds of Maulanas are there in India?

Two: one ruling Maulana and the rest flattering ones.

Is India short of good brains?

Indians can make money out of bad ghee. Doesn't that require good brains?

Who is this Parsi beauty Veera?



We never imagined that Producer Vyas' "Dana Panee" could be such a chilly affair as to send Bharat Bhushan and Meena Kumari hugging each other from scene to scene. Directed by V. M. Vyas this social theme promises intriguing developments.

That is a long nose with a short film career.

Is the freedom of Morarji the freedom of the press?

Morarji has not stopped anyone from writing. People are slaves of their own designs and interests.

K. B. ASTHANA (Azamgarh)

When will Mrs. Vijayalakshmi Pandit retire?

Perish the thought! She has just returned home to serve her people. God save the people.

MISS LAXMIPRIYA KANUNGO (Cuttack)

Do you deserve our salute?

I deserve three rupees per copy of "filmindia".

MISS U. PAI (Bombay)

"American Reporter"?

That is waste of good money causing unnecessary suspicion and covering hardly 15% of the literate population. If the Americans had brains they would have opened several up-to-date American restaurants in all the cities of India, like the Chinese and gone one better by opening American hotels in all big cities and towns at all places of tourist interest. Good, wholesome food at reasonable prices served by smart American girls will send the Communists running out of India in a month. The American Government can subsidize all the food consumed at such hotels and restaurants. The stomach of a hungry nation is always a better target than its brain box of devilish designs.

T. A. RAMANATHAN (Calcutta)

Anglo-Indian girls here expose half their breast!

Thank heaven that with the covered half they pay some homage to our country's culture.

I paid my debt to Sohrab Modi. But did Sohrab pay his debt to you for your honest review?

Honesty is not a favour to anyone. It is a duty to oneself.

Why do you have a soft corner for Mrs. Raj Kapoor?

She is the Hindu wife and mother for whom we have built a home, a temple and a nation through thousands of years of our culture and history. She is not a poacher or a parasite.

Where can I see Lal Bahadur Shastry?

Enter a railway lavatory. If it is clean, Lal Bahadur's face is also clean and worth seeing.

What post does Joachim Alva wish to get?

Joachim would, of course, like to be the Prime Minister but we cannot afford to kill 360 million people of shock in a day.

What'll happen to Azad when Nehru dies?

The Maulana will oblige us by going to heaven first.

R. KRISHNA MUKKER (New Delhi)

What is the use of drum-beating at a funeral when one is dead?

Drum beating is an ancient institution. It announces all births, marriages, social events and deaths in society. We didn't have Birlas, Goenkas and Dalmias in olden days with their press sheets.

KUMARI SUSHILA JAIN (Hapur)

What are the advantages we are getting by being in the Commonwealth?

We don't let the nails of people like General Auchinleck grow.

If Kishore Sahu is appointed a judge in the beauty contests?

Adenoid babies like Bina Rai will become beauty queens.

Hindus respect cow and Muslims?

Yes, one gives milk, the other supplies heaven.

How do you like Dewan Sharar's stories?

I like those which he tells.

T. K. KESWANI (Bombay)

Your embracing Nimmi and Sumitra Devi! Is it journalism or socialism?

It is Nehruism at the Palam Airport!

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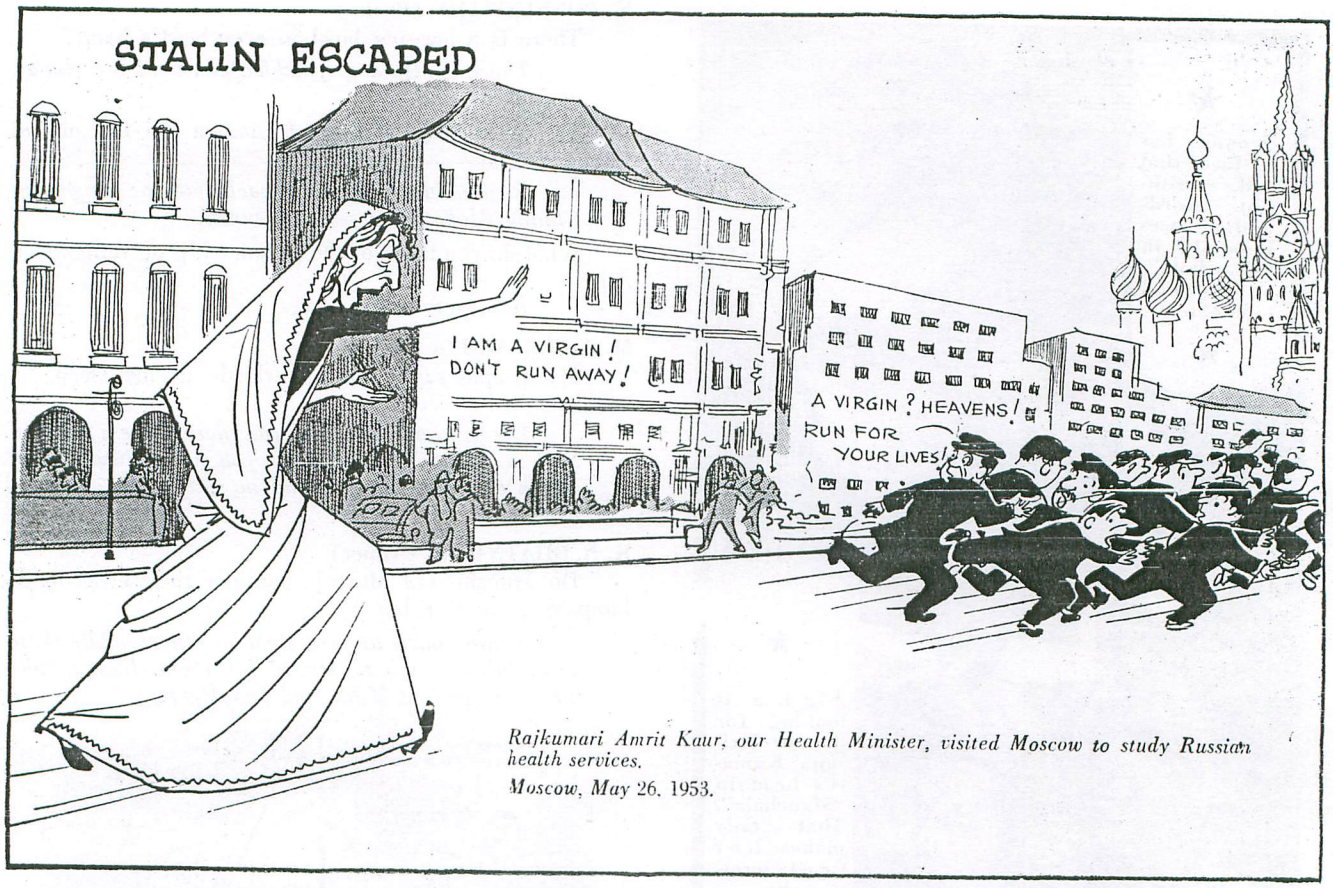


Rajkumari Amrit Kaur, our Health Minister, visited Moscow to study Russian health services.
Moscow, May 26, 1953.

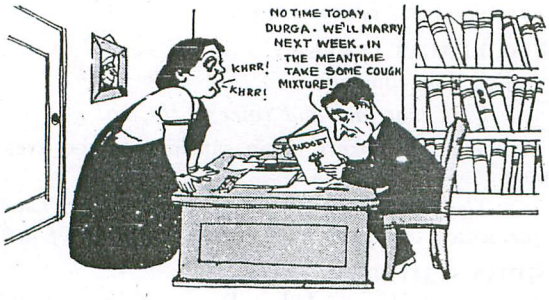
Is Rajkumari Amrit Kaur medically certified to be our Health Minister?

She seems to be our official guinea fowl to test our national health experiments.

V. V. CHITRASEN (Bombay)

Can't Durgabai wink?

She must have coughed. A wink would be wasted on a man whose eyes are glued to the Budget.



If tears had colours?

All tears have a rainbow when shed in the daylight of dreams.

G. A. MODAK (Bangalore)

Walking long distances makes a man thoughtful, says Vinoba. What do you say?

Yes, it makes you think of Him who has given us what looks like an endless trek but which ends so suddenly that you do not know where to put the next step.

MRS. S. R. RAHMAN (Begusarai)

Is the imagination of man different from that of the woman?

A man's imagination is the shortest sprint of the mind. It ends in bed where a woman's imagination begins its long steeplechase run on the wings of emotion.

DESH BHUSHAN JAIN (Delhi)

Why don't prostitutes use sign boards on their houses?

They have phosphorescent bodies which the night owls can see from a mile.

What do you think of an illiterate person who sees Ramayan in every book?

He sees God in every man. Faith never walks with the lamp lit by knowledge.

SARLA RANI (New Delhi)

When you visit Delhi next can I find you in our poor hut?

A poor hut was my cradle! If you promise me a mother in your home, I don't mind becoming a child all over again. I still do not know what a mother looks like.

B. T. DEVANATHAN (Hyderabad Dn.)

Has Pandit Nehru no pets?

He has a collection of constipated old cats.

Jeewan has a face that talks without words and he uses it well in "Manchala", a social theme.
Agha is looking for lice in Krishna Kumari's head in "Manchala". That only makes her feel scratchy.
Nirupa Roy never stops wondering in "Manchala", directed by Jayant Desai.

K. PONNUSWAMY (Poona)

There is a begging bowl in everybody's hand?

There is also a grip which can hold the plough and till the land.

You predicted the fate of Liaquat Ali but missed Nazimuddin?

Nazimuddin will come back into the ring after Ghulam Mohammed goes to heaven.

What do you think of the premiership of Mohammed Ali?

His is a meteoric career.

M. S. AHLUWALIA (Jhansi)

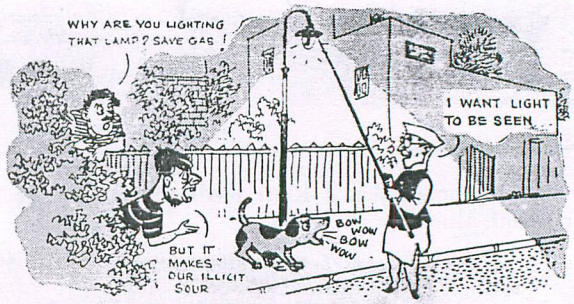
My people say I always whistle in my sleep. I wonder why?

Don't wonder! You can never guess what a Sikh would do next. Don't you hear Master Tara Singh also whistling? And no one knows what he wants.

K. N. BHATNAGAR (Ajmer)

Do Munshi and Morarji consider themselves to be lamps that Gandhiji lit?

Lamps burn to give light to others while these guys burn others to secure for themselves a halo. They are at best Municipal lamplighters.



MRS. SANTOSH KUMARI (Muzaffarnagar)

What is wrong with our education?

Our education has no religion in it. We are learning words which sell a product but cannot form a prayer. And without the knowledge of God no education can be complete.

MANU G. BHAGAT (Bombay)

Is J. C. Jain romantic?

With that face and voice? Ha, ha!

Will the sun-cookers bring sunshine in the lives of the poor?

The sun-cooker costs eighty rupees, an amount for which our poor will sell two children of theirs.

KRISHNAN S. AIYAR (Bombay)

Is Comrade K. A. Abbas Deputy Editor of "film-india"?

Comrade Abbas is the Emergency Editor. He rushes in when the Permanent Editor is rushed out to a hospital.

RATAN KUMAR VARMA (Agra)

What is the difference between you and your dog?

My dog becomes a god with one virtue—loyalty.

After Stalin's death Comrade Gopalan returned to India from Moscow without his old moustache.
New Delhi, May 12, 1953.

I am expected to have a thousand virtues to avoid being called a dog.

P. V. R. SYAMALA RAU (Bhojudih)

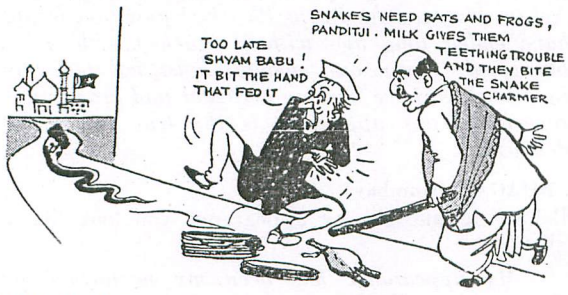
My wife insists on having your photo in our bed room?

She wants her future son to be brilliant.

MISS SHALINI CHAPEKAR (Igatpuri)

What will happen if Nehruji continues patting the snakes?

The day milk runs short, the snake charmer will get the fatal bite. You can't feed snakes on mere secular music.


TOO LATE SHYAM BABU ! IT BIT THE HAND THAT FED IT
SNAKES NEED RATS AND FROGS, PANDITJI . MILK GIVES THEM TEETHING TROUBLE AND THEY BITE THE SNAKE CHARMER

MURARILAL B. AHUJA (New Delhi)

Why everyone likes to have a girl friend nowadays?

It is an old habit. Adam had his girl friend.

MRS. SNEHAPRABHA VASUDEV (Bombay)

What are Marwari widows?

Jeewan has a face that talks without words and he uses it well in "Manchala", a social theme.
Agha is looking for lice in Krishna Kumari's head in "Manchala". That only makes her feel scratchy.
Nirupa Roy never stops wondering in "Manchala", directed by Jayant Desai.

She is young.

I don't know why I like Usha Kiran so much?

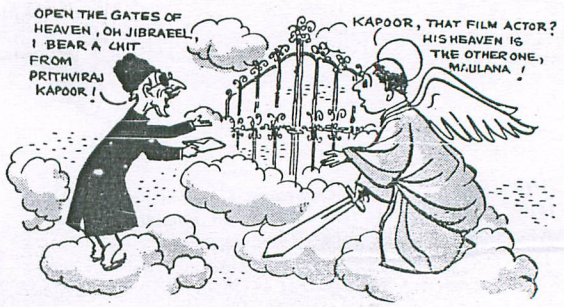
You have been reading "filmindia". It is that magazine which makes them darlings of millions.

My sister who is a lady doctor is in Dublin at present. She will be coming back to India in August. What should I ask her to bring for you from there?

Ask her to bring home the smile of success and show it to me on her way back to Delhi. What more do I want than one more well-qualified doctor for our poor ailing country?

Prithviraj Kapoor says: "Maulana Azad is a good Muslim as well as a good Congressman". What do you say?

With the Kapoor certificate, the Maulana can now go to heaven without killing a 'Kafir'.


OPEN THE GATES OF HEAVEN, OH JIBRAEEL, I BEAR A CHIT FROM PRITHVIRAJ KAPOOR!
KAPOOR, THAT FILM ACTOR? HIS HEAVEN IS THE OTHER ONE, MAULANA!

C. L. MUNSHI (Lucknow)

Isn't it a pity that you should support the reactionary agitation of Praja Parishad who are cashing in on the general economic distress which is common to both Jammu and Kashmir?

I am not supporting the agitation because a critic cannot belong to any party. I am merely analyzing the agitation to give the opposition a fair chance to present its point of view. In democracy we must listen to all grievances, however serious or frivolous, either to remedy them or to expose them in their true colours. Being deaf to such grievances or trying to suppress them gives them an undue lease of life. We would have lost nothing by convening a Round Table Conference as suggested by Dr. Mookerjee and calling his bluff. Had Nehru done so, the Praja Parishad agitation would have ended long ago without much heartburn or bloodshed. Even our enemies must not feel that in power we have become arrogant and crazy. The respect of our opponents is the true reward of democracy.

K. G. BHAGAT (Bombay)

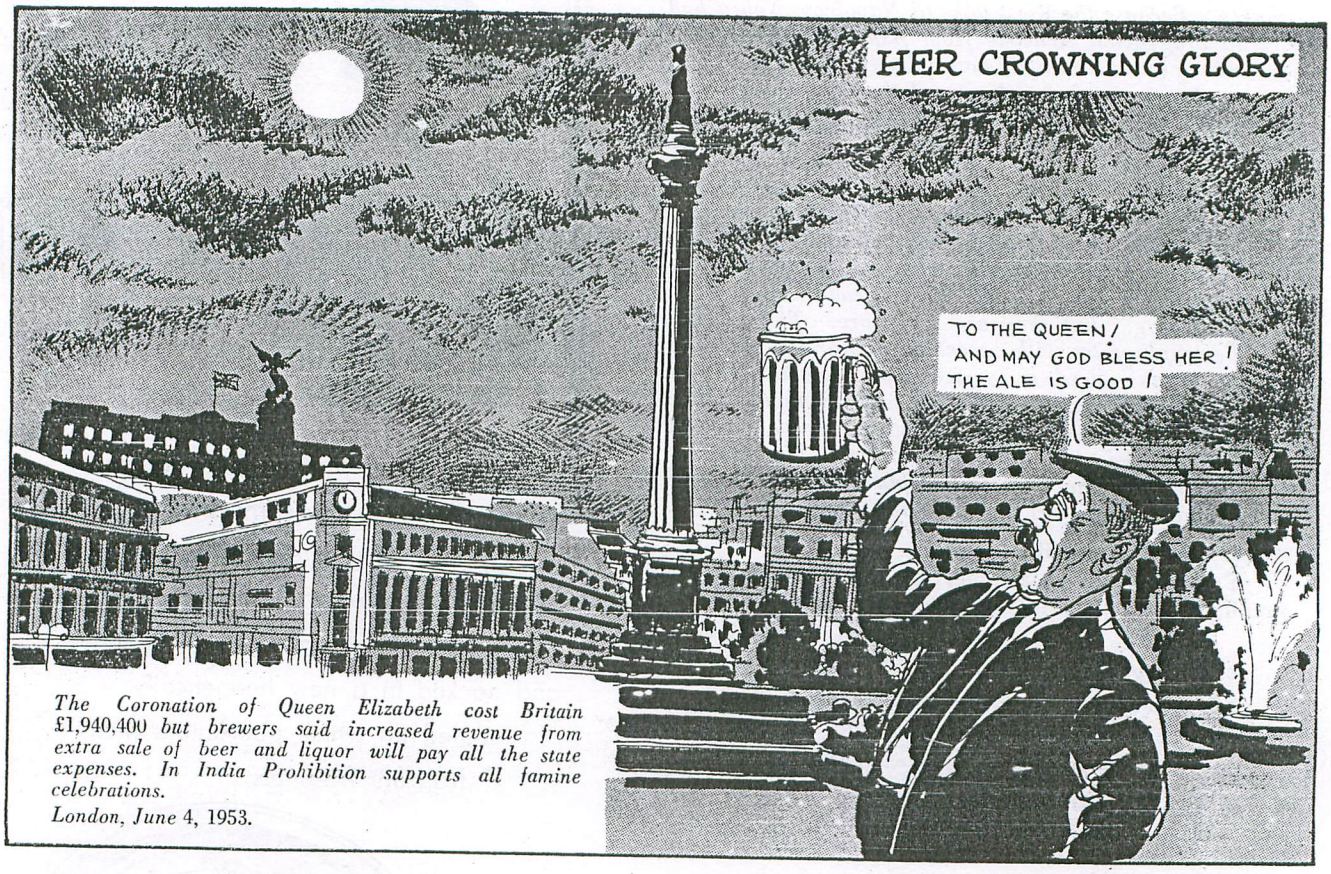
Believe in me, sir, by appearance you look like a capitalist?

My appearance has been my misfortune all these years. Because of it I cannot even practise begging—a primary profession in India.

CHANDRAKANT SHAH (Bhuj-Kutch)

They say "Travancore-Cochin is infested with American spies?"

They are not spies, they are missionaries.



The Coronation of Queen Elizabeth cost Britain £1,940,400 but brewers said increased revenue from extra sale of beer and liquor will pay all the state expenses. In India Prohibition supports all famine celebrations.
London, June 4, 1953.

MRS. SUNITA M. DESPANDE (Poona)

Mr. N. V. Gadgil lost his ministership because he was once the right hand man of late Shri Vallabhbhai Patel! Any comments?

S. K. Patil is likely to fade away without even blossoming into a minister.

I am afraid, you are gradually becoming a theist! Is that an inevitable outcome of your growing age?

Mustn't we give God a chance some day?

C. R. KALYANASUNDARAM (Madras)

What is the wealth of misers waiting for?

Deshmukh's Estate Duty Bill!

H. J. BHOJWANI (Kalyan)

Does Sheikh Abdullah possess a winning smile?

He has the smile of a hyena.

Have we found in Nehru an able leader?

Never look a gift horse in the mouth.

MISS S. SINGH (Durban)

Dev Anand's address please?

Iris Park, Juhu, Bombay.

ABDUL WAHAB JAMEER (Port Louis, Mauritius)

How can one be expected to obtain a passport to paradise?

Isn't there a single "Kafir" in Mauritius?

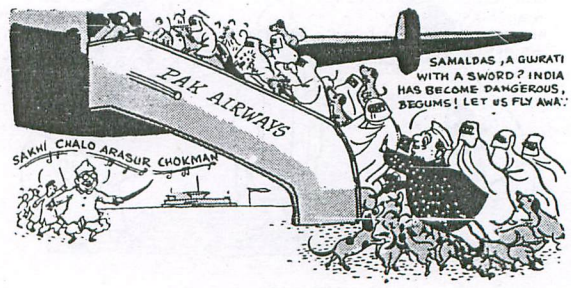
V. SUBBA RAO (Madras)

How old does Raj think he is?

Every Kapoor is older than his father—and of course wiser.

Does a vegetarian make a bad soldier?

Samaldas Gandhi, the editor of "Vande Mataram", marched sword in hand and conquered Junagadh. The sight of a vegetarian carrying a sword frightened the Nawab so much that he flew straight to Pakistan with his dogs and Begums.



SHYAM SUNDER NAYAK (Satna, V.P.)

How should I decorate my bed room to make it most modern?

You are not playing billiards. For an ancient game you don't need new fixtures.

What has Nargis inherited from Jaddanbai?

Her love for married Hindus.

Do you agree with Nehru's view that Genghis Khan was the greatest general known to history?

Because the West talks of Napoleon, Nehru had to brag about someone from Asia. He picked the wrong one. He should have talked of Samudragupta, a greater warrior and general than Napoleon.

Is not sex-transformation a horrible thing?

Not at all! All human beings are anatomically bi-sexual. When one of the sets of organs is fully developed, we get a definite sex. The Greek mythology makes a mention of Hermaphroditus, the son of Hermes and Aphrodite, who had the attributes of both the parents. A true hermaphrodite can be self-fertilizing. But they are very rare. The pseudo-hermaphrodites with accent on one or the other set of organs—need a surgical operation to canalize life and the decision to go one way or other is taken after weighing carefully the natural inclinations and the psychological factors involved. The ancient Hindus and the Chinese had laws which compelled the hermaphrodites to choose one sex and stick to it.

PREM CHANDRA SINHA (Arrah)

Prithviraj said in an interview that his theatre was running at an annual loss of rupees one lakh.

Did he say how and from where he got a lakh every year to lose for the last eight years?

Say something interesting about Marshal Tito?

He married his secretary. The man seems to be scared of political spies even in his bed.

V. ZACHARIAH (Trivandrum)

How did the minorities welcome the change of Government in Pakistan?

All the changes in Pakistan affect the majority. The fate of the minority does not change.

What are your views on Travancore-Cochin merging with Madras?

Won't that take the Kerala Communists nearer to the Andhra ones? It is a clever Communist move to remove the Congress wedge between the two Communist ends in the South.

OH COMRADE, WITH THIS FOX IN BETWEEN, HOW CAN WE MEET?
DON'T WORRY, I SHALL EMBRACE HIM AND SQUEEZE HIM OUT. THE FOX CAN'T SURVIVE A BEAR'S EMBRACE, COMRADE
ANDHRA
TAMILNAD
KERALA

MISS RAJ VALLICHA (Bombay)

I have not the slightest interest in politics?

You are happy, Raj! You will never get stomach ulcers.

Which star has the best furnished house?

Every one praises Suraiya's flat but I have not seen it.

HARBANSLAL KALRA (Allahabad)

What does marriage mean to a Sindhi girl?

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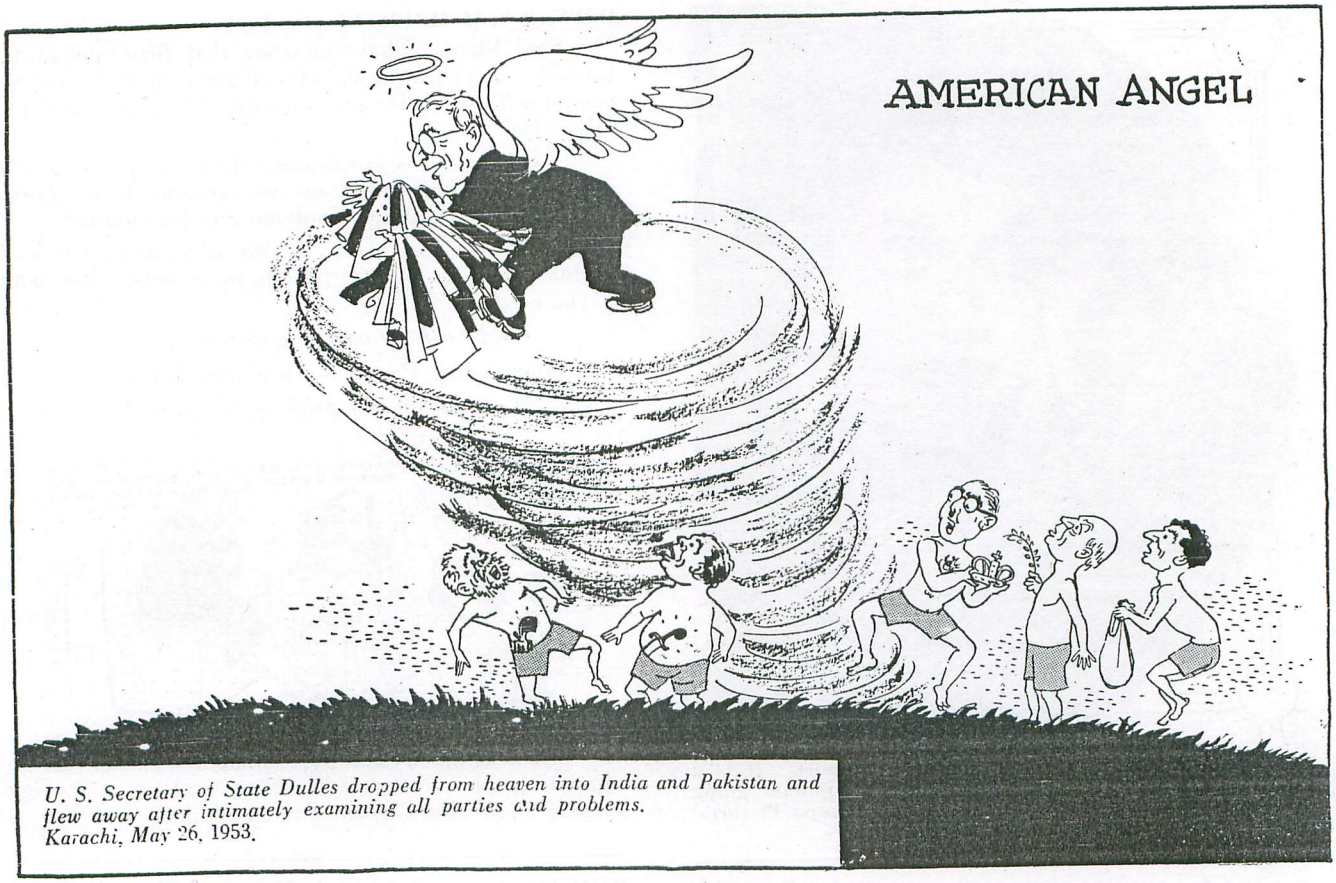


U. S. Secretary of State Dulles dropped from heaven into India and Pakistan and flew away after intimately examining all parties and problems. Karachi, May 26, 1953.

A guaranteed man to take her to the club.

JAYANTILAL K. VAGHER (Sinugra, Cutch)

It is high time you wrote some books?

I want a plain meal not a glorious epitaph. Do you know that nearly fifty families are dependent on my present work? I can't let them down.

M. C. OZA (Kampala)

Where will this "Bhoomidan Yagna" lead us to?

To the birth of a new Mahatma—successor to the old one!

T. K. PATTABHIRAM (Warangal)

What is a louse on a bald head?

A spinster in search of a beau.

When I hear a song I feel I can sing better and when I see a picture I feel I can act better and you .....?

I don't feel better.

K. MANOHAR (Bombay)

Are you still expecting Iris Henderson to be your private secretary again?

One always likes an old shoe. It hurts less.

C. KRISHNAMOORTY (Calcutta)

A film critic of Calcutta says that Geeta Bali is a very passionate lover of books!

Yes, she uses them in place of a pillow!

What name has Nargis given to her new-born daughter?

Nargis is a virgin still. Which newspapers do you read?

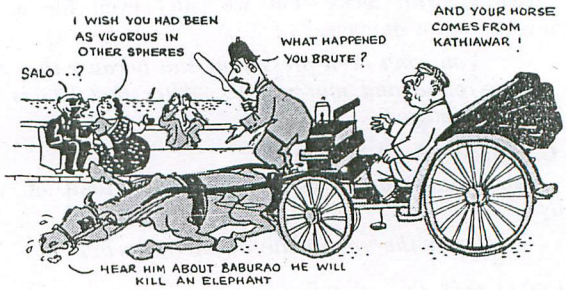
ANIL KUMAR MALVEA (Allahabad)

What is Clifford Agarwala doing nowadays?

Earning four thousand rupees a month! The rest of his activities are not known.

What does Chandulal Shah have to say about you?

What he says is unprintable.


I WISH YOU HAD BEEN AS VIGOROUS IN OTHER SPHERES
SALO ..?
WHAT HAPPENED YOU BRUTE ?
AND YOUR HORSE COMES FROM KATHIAWAR !
HEAR HIM ABOUT BABURAO HE WILL KILL AN ELEPHANT

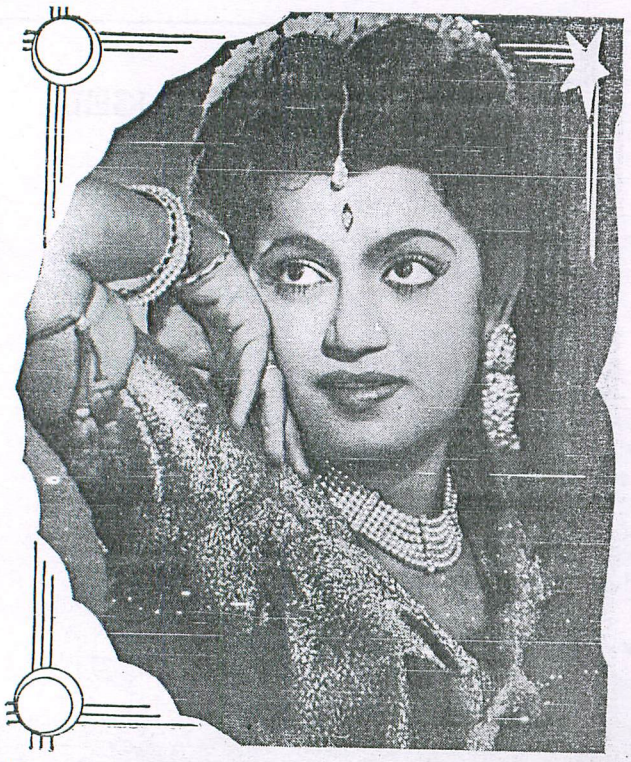
How will Suraiya manage to pull on when Badshah Begum dies?

Suraiya's mother will be crowned as the Badshah if she at all survives the other.

Does Morarji Desai enjoy being photographed?

Yes, but Bombay's newscameramen seem to be short of film these days.

In what way are you going to contribute towards the Five Year Plan of Pandit Nehru?



She is not raising her elbow high for support. It is a sport that tells a revealing tale. See Roopmala going through a hundred discomforts to make Pampa Pictures' "Sapoot", an exciting affair.

I am ready to give my best but I don't know how to. The Planning Commission has forgotten to provide the key to this problem of millions.

What would happen if copies of "Filmindia" were to be auctioned instead of being sold at bookstalls?

They are sold to the highest bidder in Lahore. Producer W. Z. Ahmed writes and tells me that he bought the April copy for Rs. 22|-.

RAJESH M. SAXENA (Hardwar)

Killing with looks—but we can't even file a suit against them for damages?

You can't even press your suit because then they turn round and marry you. After that life is one long damage.

U. G. BHASKER (Palayam)

Most Mangalore boys and girls are fond of you. Why?

I am the son-in-law of their town.

MANGAL DAS (New Delhi)

The new Prime Minister of Pakistan, while in America spread the vilest and most venomous propaganda against India in the U. S. A. and strained every nerve to dissuade the U. S. A. Government from loaning wheat to India. How do you account for his suddenly proclaiming Pandit Nehru as his elder brother?

The followers of the Crescent wax and wane like the moon. What they say in the first half of a month, they forget in the second half.

ISHWAR V. MAHBUBANI (Bombay)

Shri Vinoba Bhave suggests that films should be banned. Don't you think, with all the respect due to this man of selfless service and sincerity, it is an irresponsible suggestion?

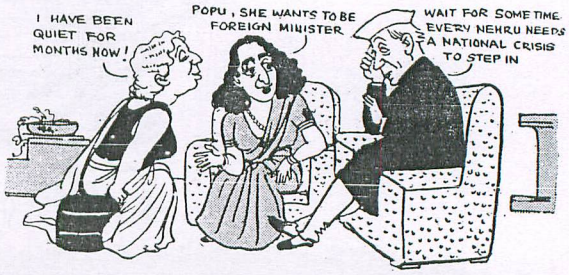
Vinoba has just begun. He will improve on this one day and insist on all cinemas being burnt down. Why take a Gandhian crank seriously?

Good wife, big house, the art of writing, wit and wisdom, comforts of life, friends in readers, what more do you need?

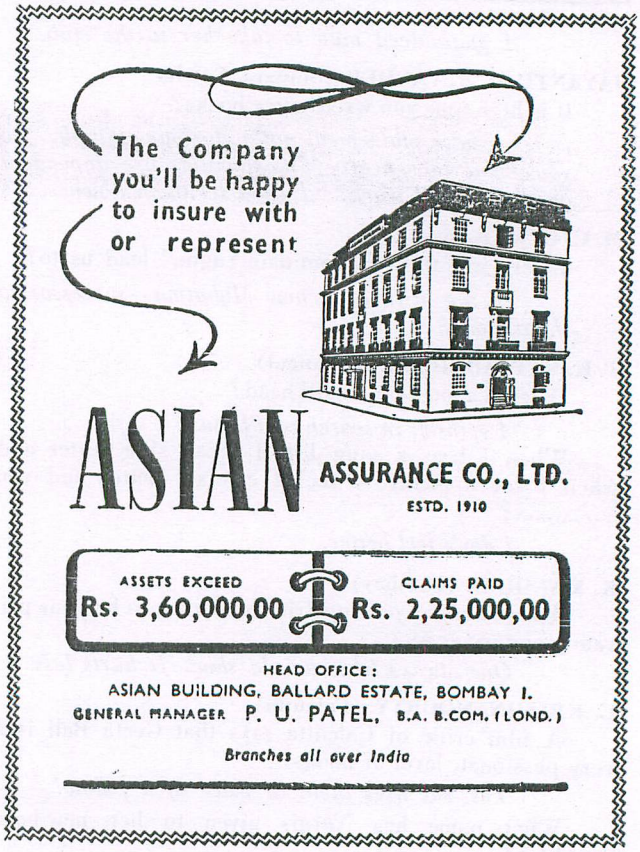
Did I ask for anything more?

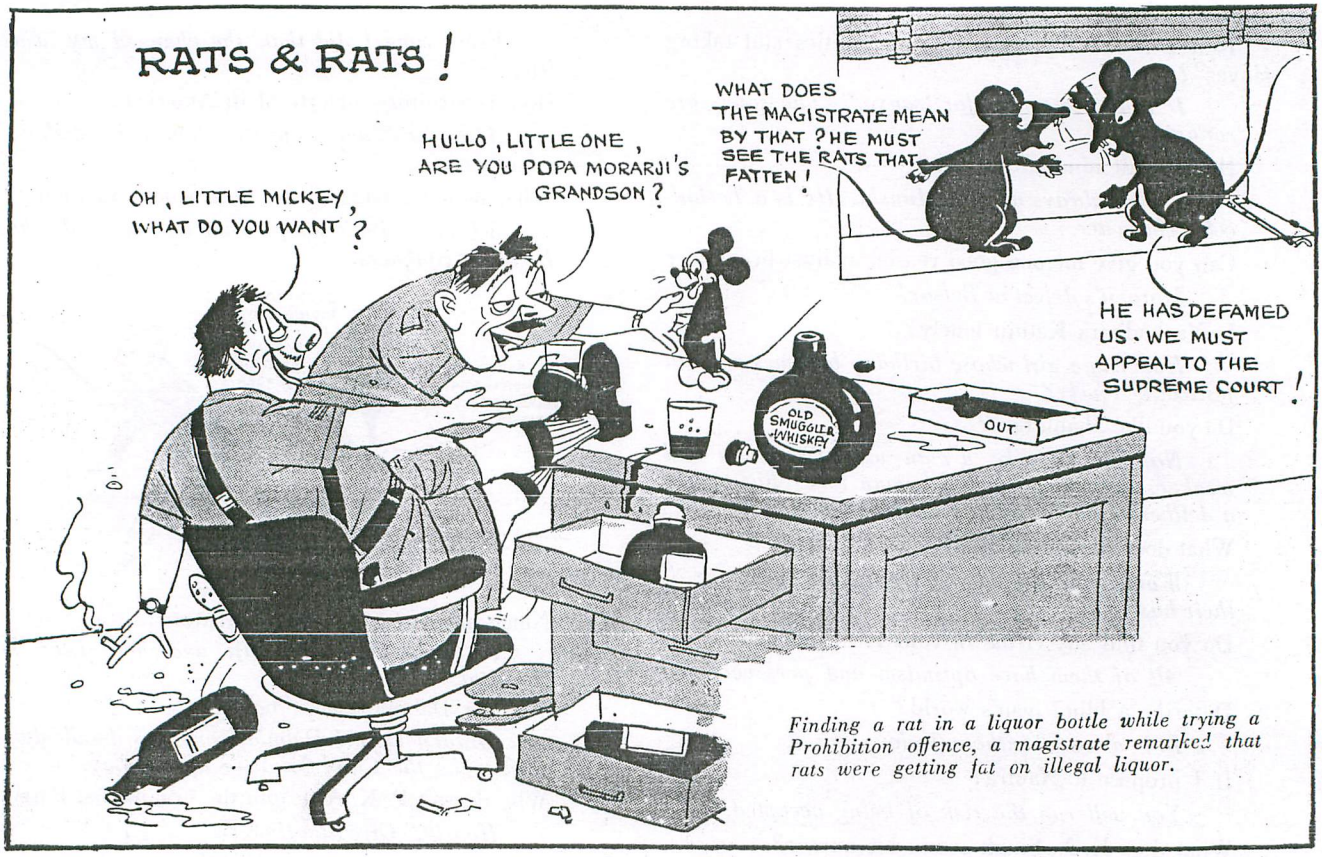
Vijaylakshmi Pandit is silent nowadays?

Good behaviour prior to the pudding!


I HAVE BEEN QUIET FOR MONTHS NOW!
POPU, SHE WANTS TO BE FOREIGN MINISTER
WAIT FOR SOME TIME. EVERY NEHRU NEEDS A NATIONAL CRISIS TO STEP IN

You wear the Western type of clothes, smoke foreign cigarettes, use an American car, excel in a foreign language. In what way are you an Indian?




RATS & RATS !
OH , LITTLE MICKEY , WHAT DO YOU WANT ?
HULLO , LITTLE ONE , ARE YOU POPA MORARJI'S GRANDSON ?
WHAT DOES THE MAGISTRATE MEAN BY THAT ? HE MUST SEE THE RATS THAT FATTEN !
HE HAS DEFAMED US . WE MUST APPEAL TO THE SUPREME COURT !
OLD SMUGGLER WHISKEY
OUT

Finding a rat in a liquor bottle while trying a Prohibition offence, a magistrate remarked that rats were getting fat on illegal liquor.

Mind and mother give a label to man—not cars and clothes.

My wife, devoid of any understanding of Indian politics, feels that Azad and Kidwai are two thorns in Nehru's path. On being asked to justify her contention, she angrily denounces them as stooges, enemies of Hindus, their culture, religion and progress. She admires Nehru but dislikes this aspect of appeasing Muslims?

I don't blame her seeing that her home has been snatched by the Muslims of Pakistan. It takes several generations to forget a lost home.

During the protracted debate on the Cinematograph (Amendment) Bill in the Council of States, Mr. Prithviraj Kapoor, the man nominated to represent films and dramatic art, was either absent or blissfully silent. This only proves that we have wrong people to look after the interests of a particular industry or a section of people, whereas genuine representatives are relegated to oblivion?

Isn't this an old story? Anyway we must be grateful to Prithviraj for being either absent or silent. That is a real national service.

ZAMIR AHMAD KHAN (Lucknow)

I am a clerk. Can you predict the future of my son?

Feed him on "filmindia". He will be a manager.

There are Muslims and Muslims, Mr. Patel. Why are you so anti-Muslim?

Who the hell is anti-Muslim, Zamir? Muslims or Hindus, shall we allow the communal trouble-mongers to wreck our lives without a protest?

In spite of sustained fortitude, fortune is far away. Why?

You are missing your daily 'namaz'. Take Him as a partner in your worries and watch the silver lining appearing on the dark clouds.

SUBASH J. RELE (Bombay)

What sort of a god do the bootleggers worship?

Congress gods like Morarji and Rajaji! These are the only gods that answer their prayers.

MORARJI BAPPA MORYA
THESE BOOTLEGGERS WORSHIP MORARJI! FUNNY FOLKS!
NOT SO FUNNY! THE IDOL IS HOLLOW AND CONTAINS ILLICIT AND THE BOTTLES OF THE RAILING ARE FULL!
MORARJI BAPPA MORYA

I wish Veeraswami becomes a "sadhu"?

He has become a Communist. That is the first stage of renunciation in India.

Is Keki Modi in spite of being a multimillionaire, a sullen fellow?

Keki has a sour face but he is not a sour chap.

Is it true that Rajaji is leaving politics and taking "sanyas"?

It is too late now for 'sanyas'. The sands are running out.

Do you still admire Munshi?

I shall always admire Munshi. He is a Technicolor character.

Can you give me one good reason against bragging?

Morarji's defeat at Bulsar!

Is Yashodhara Kathju lonely?

How can a girl whose birthday becomes a youth festival be lonely?

Do you like Shantaram?

No! One can like a man who has faults and weaknesses common to the human race. But to like a deliberate and designing criminal is a crime.

What does Naseem think of you?

Women think loudly only in the presence of their husbands.

Do you find any virtue in your rival journalists?

All of them have optimism and perseverance.

Describe a blind man's world?

It is a world without jealous stares.

If I propose to Nadira?

You will run the risk of being accepted.

What does K. N. Singh see in his mirror?

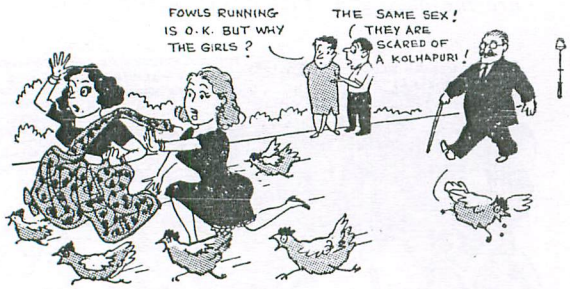
The faces of the producers who owe him money! He lives on their clean shaven smiles.

Is Mohsin Abdulla known to you?

I call him a friend. I don't know what he calls me.

Is Income-tax officer Jadhav a vegetarian?

No fowl is safe within a mile of him. Jadhav is a Maratha from Kolhapur.



What is Krishna Kapoor lacking that Nargis has got?

Being a wife and playing a wife are two differing things. Playing one requires greater art.

What is Begum Para to Protima Dasgupta?

What Indu Paul is to Kuldip Kaur—a port in a storm.

Is Bina Rai happily married?

She says so. Raj Kapoor's wife also said so once.

Have you ever changed a girl's mind?

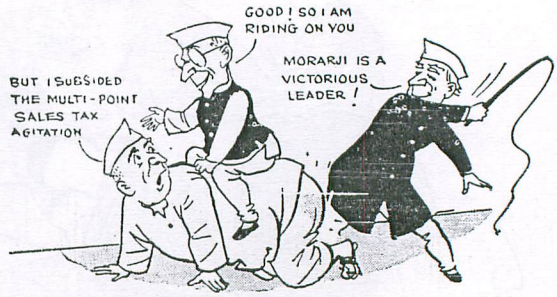
Every time I did that she changed my whole life.

How is virginity advertised in America?

Americans never waste money in dishonest advertising.

What happens when S. K. Patil stoops to conquer?

Whenever Patil stoops some one else rides him. He never conquers.



Name an actress who has no future?

I can name two—Taji and her sister Zeb Qureishi!

What is Dalmia's latest hobby?

Morarji Desai! Dalmia wants his doodle-dandy Jain to be the Chief Minister of Bombay.

Why doesn't P. K. Atre join the Communist Party?

He will! Give him time.

Facial massage can do a lot of good to a woman's face and she need not develop a Mussolini jaw. But who can tell this to a successful artiste? Meena Kumari should however be careful if she wants to make a good impression in "Ilzam", produced and directed by R. C. Talwar.

Modesty is the ornament of a Maharashtrian housewife. The larger her nose-ring the greater the weight that bends her head in modest submission to her husband. Shyama plays this delicate role in "Lahren", a touching story of domestic life produced by C. Ramchandra and directed by H. S. Rawail for New Sai Productions.

Can a Hindu in Pakistan pray?

Yes, without waking up God with the temple bells.

Who is the smartest guy in the Ranjit?

Smart people live in banks not in a debtor's colony.

If Papa Attaullah Khan goes to Pakistan, what will Baburao Patel do?

I will act as his agent in India. I am the only man in India Khan Saheb trusts.

MISS KUSUM LATA RANI (Meerut)

What do you think of child marriages in our country?

We have no child marriages in our country otherwise Miss Gohar and Amrit Kaur would have been grandmothers.

What is Nehru adding?

Poetry to our starvation!

S. A. SAXENA (Lashkar)

What do you think Gopalan was suffering from?

Anaemia! He got the red corpuscles recharged.

MRS. SUDHA JAGIRDAR (Hyderabad Dn.)

I don't find any 'Razakar' in Hyderabad nowadays. Did you dream of them?

Razakar is the name of a political rash which communal-minded Muslims suddenly get overnight. Next morning they get up with red murderous eyes.

BIJLESH SINHA (Lucknow)

What do sobs in a bedroom indicate?

Thorns in a bed of roses!

JIWAT MOORJANI (Poona)

"Filmindia" readers appear to be very fond of Sindhi girls. What is the reason?

They are used to an exciting magazine.

Will it make a difference if you stop giving prizes in "Editor's Mail"?

It won't but I will be deprived of the selfish pleasure I get in helping some needy students.

Is your life an open book?

It is hardly a book, it is a street poster. My life is not so important or interesting as to become a book.

S. V. RAMANAYYA (Vishakapatnam)

Are Anglo-Indians patient?

All helpless people are patient. Impatience is an indulgence of the mighty.

Are there lions in America?

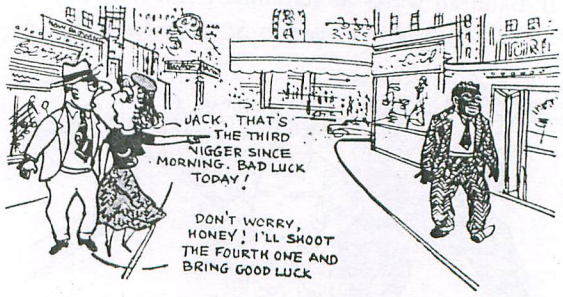
They have Wall Street Jews! They live on human beings.

Name the producers who hate you?

Buy the Indian Motion Picture Almanac from the Producers' Association. It contains a complete list.

How many Negroes are there in India?

Whenever we start counting, we count our people and rob the Negroes of their distinction. Negroes are easier to count in America because there they are made to live in the slums and walk on the other side of the road.



BRIJESH CHANDRA (Lucknow)

According to the live-stock statistics compiled by the Central Ministry of Agriculture and Food, Uttar Pradesh has the largest number of donkeys in India—2,24,115 to be exact. What do you say to that?

Have they counted some of those in the U. P. Cabinet?

G. V. BHARATA RAJA RAO (Madanapalle)

Have you ever had an opportunity of arguing with a Communist?

Arguing with a Communist is wasting time.

He will always arrive at an unintelligent conclusion in an intelligent manner.

L. A. VEIGA (Aden)

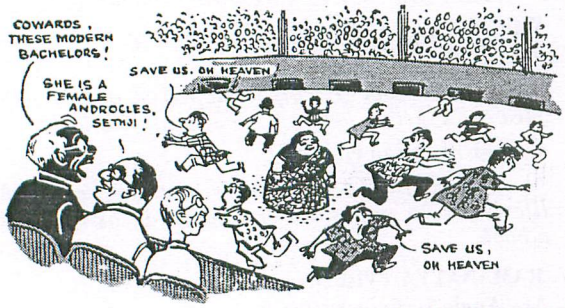
If "Inglis" is abolished in India?

Kathiawar will have to be wiped off from the map of India.

MRS. NALINI N. KATVI (Bombay)

If Miss Gohar is thrown before the bachelors?

We don't have Roman games these days.



Are you a staunch supporter of the freedom of the press?

I am a wholesale consumer of it.

They say that Kamini Kaushal converses brilliantly in English. Is that true?

She talks English pretty well but the conversation is not brilliant.

May I be your personal secretary for a day?

I am not an Ek-Din-Ka-Sultan!

What story does the bed of Nargis tell?

A fairy tale.

Does J. C. Jain take alcohol?

Does he need it?

How does Allah Bux differ from Attaullah Khan?

Allah Bux has bigger bank balance these days.

If Baburao winks at Rajkumari Amrit Kaur?

He will be removed to St. Dunstan's Home.

WHERE ARE YOU TAKING OUR EDITOR CONSTABLE?
TO THE HOME FOR THE BLIND, HE WINKED AT AMRIT KAUR
BLIND AT 50! POOR CHAP!
MY FLUTTERING HEART!

Does Miss Henderson shield you from danger?

Yes! She went away when she thought she was becoming dangerous to me. A self-sacrificing girl!

What sort of an opposition do you have in your house?

The same opposition that the Congress has in our Parliament. Ineffective! I am in brute majority.

What do you like most about India?

The people! They worship even their misfortune.

They say Chintaman Deshmukh faints at the sight of a beautiful girl?

That may be the result of his rush marriage.

What is the hardest job that Jayashree has to do?

Look young and attractive!

What will be Munshi's confession before God?

Munshi will have to confess before Vallabhbhai Patel.

K. A. PATTANNA KRISHNAN (Madras)

Can you find me a father-in-law like Vasan?

For that you must invite all the planets in heaven to reside on earth.

K. A. PATNA (Madras)

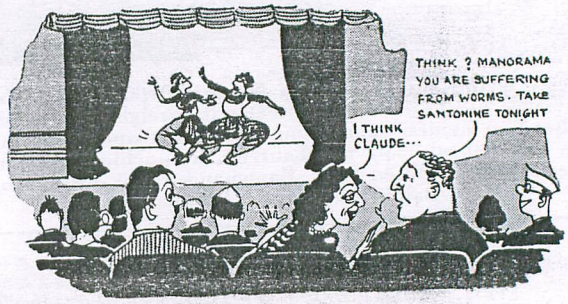
Whom will you consider as C. R.'s worthy successor?

If you require a sly and smart chap, T. T. Krishnamachari is not a bad choice.

MRS. NALINI KATVI (Bombay)

What makes a lady journalist whisper?

The suspicion that a thought has entered her brain.



PRAKASH NARAIN (Lucknow)

I really wonder why Stalin refused to see Mrs. Pandit?

I appreciate Stalin's taste.

MRS. SANDHYA SINHA (Lucknow)

How is it that Raj Kapoor, whose work has always received the highest praise from you, behaves so badly with you?

That is a family trait. Prithvi, who is a friend of mine, doesn't behave differently. While I tell people to see his beautiful plays, he tells people not to read "filmindia".

S. R. SINGH (Kanpur)

Can Chandulal Shah teach you something?

I have already learnt from him that greed, grab and graft don't pay in life.

H. K. RANGANAYAKI (Poona)

Maulana Azad does not want the Kohinoor to be returned to India. Is he right?

Why worry about a dead stone that will only lie buried in a museum here? It won't grow rice in our fields. Then why not let it glitter in the Queen's crown as a specimen of the loot which the British

How naive and pleasant! But who knows what designs bring that disarming smile on the face? Anjali Devi plays Rambha, the seducer, in "Shuk Rambha", a mythological yarn produced and directed by Dhirubhai Desai for Chandrakala Pictures.

took? As long as Elizabeth II wears it we can call her the Queen of bandits and bucaneers.

K. G. MATHUR (New Delhi)

I want to try my luck in your office. Any objection?

Every! A man who asks 272 silly questions in a single letter can wipe out my office staff within two months.

M. VIDYA (Coonoor)

Who has taught our Nehru to speak so much?

The women around him! Nehru has been under a petticoat government since his childhood. That has made him talk more and think less.

BALBIR MATHUR (New Delhi)

Thousands of Ahmediyas are reported to be pouring into India. Where will you accommodate them?

We have hearts at least, if not homes.

H. M. KASKAR (Cape Town, S. A.)

Do you think our Nehru will live up to 100 years?

I wish him more because he is our last beloved.

Who want to dominate the world—Russians or Americans?

Americans want to dominate while Russians want to doctrinate.

Is Vinoba Bhave a rare man?

Not in India! We grow Mahatmas like cabbages in this country.

Why is there unpleasantness between you and Morarji?

There is no unpleasantness. There is only a sharp difference of opinion. We look at the same problem from different angles.

V. M. RADHAKRISHNAN (Bombay)

Who is the best friend of Nehru?

His daughter, Indira! The rest are sycophants.

When do your eyes dance and when do they spit fire?

At fifty my eyes have neither fire nor rhythm in them. They have only a fog of experience.

Why does ghost-singer Meena Kapur always walk with her head down. Lost something?

Yes! She is searching for the modesty which modern girls dropped on the roads.

Do you shun society and social life?

Yes. Who likes to waste time on pale and powdered hypocrites when there is so much to think and unravel in this world?

I love even my bitter foes!

It is self-flattery even to imagine that you have foes.

Do you find something good in everything bad?

Isn't there at least a moral?

A. ZACHARIAH (Trivandrum)

Does Sheikh's Kashmir have an "iron curtain"?

The Sheikh has erected a wall of Kashmir carpets between India and Kashmir and no one in India knows where Dr. Shyama Prasad Mookerjee disappeared after his arrest in Kashmir.

BEHIND THE KASHMIR CARPET, OH INDIANS, THERE IS A HEAVEN! COME ONE, COME ALL
STEP BEHIND THE CARPET AND SEE KASHMIR
WHERE'S MOOKERJEE GONE?

L. S. PANJWANI (Bombay)

Why were police stations decorated during the Prohibition Week in Bombay?

Those are the mausoleums of Prohibition!

MOHANSINGH S. (Bombay)

Are you in favour of a joint defence agreement with Pakistan?

I don't indulge in day dreams. All the defence we need is against Pakistan. That is the country in which the cries of "Jehad" are heard at regular intervals.

S. SAMPATH (Pallavaram)

How did you manage to become so notorious in Pakistan?

Hasn't Pandit Nehru also become notorious in Pakistan? They wrote a special stage-play, "Naya Nishan", on him.

JAGDISH G. SAMBRANI (Dharwar)

In his "Discovery of India", Pandit Nehru says: "Perhaps I ought to have been an aviator". What makes him say so?

He wants a bird's-eye view of his people so that he can see the painting without worrying about the holes in the canvas.

What would you like to say about Mr. George V. Allen?

Let him say something about himself before we start calling names.

Who is your stenographer?

The man I have at the moment is a Communist. He left work one day and ran out to give a reception to Dulles.

Must we excuse or condemn these people! I mean the Congress people?

We must criticize and improve them because they are our own people.

How old is love?

It is younger than jealousy. Love is the child of jealousy.

K. BALACHANDRA NAIDU (Lakkavalli)

Is the 'Usha' sewing machine a good one!

It is our own machine and it is as good as any other.

MISS SHANTAKUMARI SHINGADIN (Marandellas, S. R.)

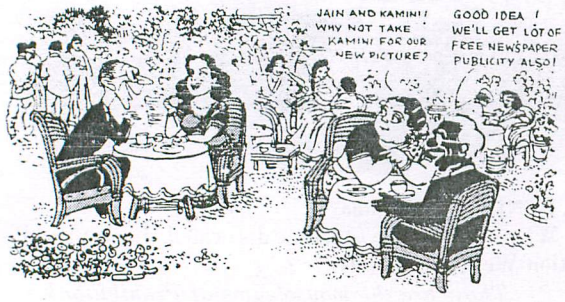
If I write to Shekhar telling him that I like him, I respect him, I admire him and I love him, what do you think he'll say?

He will fly to South Rhodesia. Our glamour boys don't need more than you are giving.

V. V. CHITRASEN (Bombay)

Is J. C. Jain chivalrous?

He is and that is why Kamini Kaushal is in demand.



K. D. HINGORANI (Bombay)

So it is confirmed that Morarji is the greatest enemy of democracy?

Not at all! A man who makes mistakes is a democrat. Morarji is more democratic in his rule than these Marwaris are in their business empires.

Has Krishna Kapoor no plan for Raj's future?

She produced three plans but he still likes the one Jaddanbai left behind.

Who is the first lady of New Delhi?

Our new bride, Durgabai Deshmukh, has eclipsed all the old spinsters at the moment and as long as Deshmukh holds the purse-strings of the nation, she won't have any serious rival.

What is your contribution to Islam?

I gave a daughter without disowning her.

If Sheikh Sahib and Maulana Sahib meet in a circus cage?

If the circus is stationed in India, they will lick each other. In an Islamic circus, the lion eats the goat usually.

MARVELLOUS SECULAR CIRCUS ! TIGER NOT EATING THE GOAT ?
THERE IS NOT MUCH TO EAT IN THIS GOAT MOHAMEDALI. THE TIGER HAS BETTER TASTE !

I reliably understand that most of our Parliamentarians regularly read and enjoy your "filmindia".

All of them read though I don't know how many enjoy doing so.

How long will the Mahatma wait for Nehru to join him?

The dead have patience! Let the Mahatma wait. We can't spare Nehru so soon.

Did you say you are a Communist by heart?

I have the conscience of a Communist, the heart of a Socialist and the mind of a Congressman.

You seem to be an ace receptionist the way you welcome and conduct your multi-motivated visitors at "Girnar"?

Malabar Bouquet
TALCUM POWDER

Perfected after years of laborious research in collaboration with eminent cosmetic chemists, of Germany. It's lasting fragrance fascinates even the most fastidious. Cools, smoothes and refreshes the skin.

Manufacturers :
RATHOD TRADING COMPANY
Sowcarpet, MADRAS-1.

Men have their ways of showing indifference when women cling to them. Look at this guy, Dilip Kumar, and his studied indifference to that juicy stuff, Shammi, in "Sangdil", a social melodrama produced and directed by R. C. Talwar.

In Indian hospitality the character of the host is tested rather than the design of the guest.

Name one outstanding achievement of actor Raj Kapoor?

He has saved Nargis from overwork and solved her income-tax problem.

How much gold did your mother-in-law offer you?

She offered me nothing. I robbed her of 115 lbs. of fine gold.

V. P. RANGA RAO (Bangalore)

Mrs. Indira Gandhi was honoured as one of the world's distinguished mothers by an American institution?

And as usual they forgot the man who made her a mother.

HARI MOHAN AMAR (New Delhi)

I personally know Krishna, wife of Raj Kapoor. Why does he not give her a chance in his films? She is, I think, more charming than Nargis?

And I think Krishna will make a fine emotional actress. She once wanted to work as the production secretary to her brother Premnath but Raj didn't permit.

MISS S. K. ADVANI (Bombay)

Armi Kuusela, 18 year old Finnish beauty, who became "Miss Universe 1952" said on March 28 that she was "too young for romance". After a week she was married to a Fillipino businessman. How come?

She proved what she said by marrying. Only a greenhorn in romance would marry in such a hurry.

MISS JAMNI REWACHAND (Bombay)

Which is the fastest Indian picture so far produced?

"Avvaiyar", a Tamil production by S. S. Vasan! It has been six years under production and is still miles away from a theatre.

M. D. BUTANI (Bombay)

Suppose you see Rajkumari Amrit Kaur in your dream?

I'll give up sleeping the rest of my life.

V. K. Krishna Menon has been elected to the Council of States. What next?

The Ministry of External Affairs will soon require a Deputy Minister!

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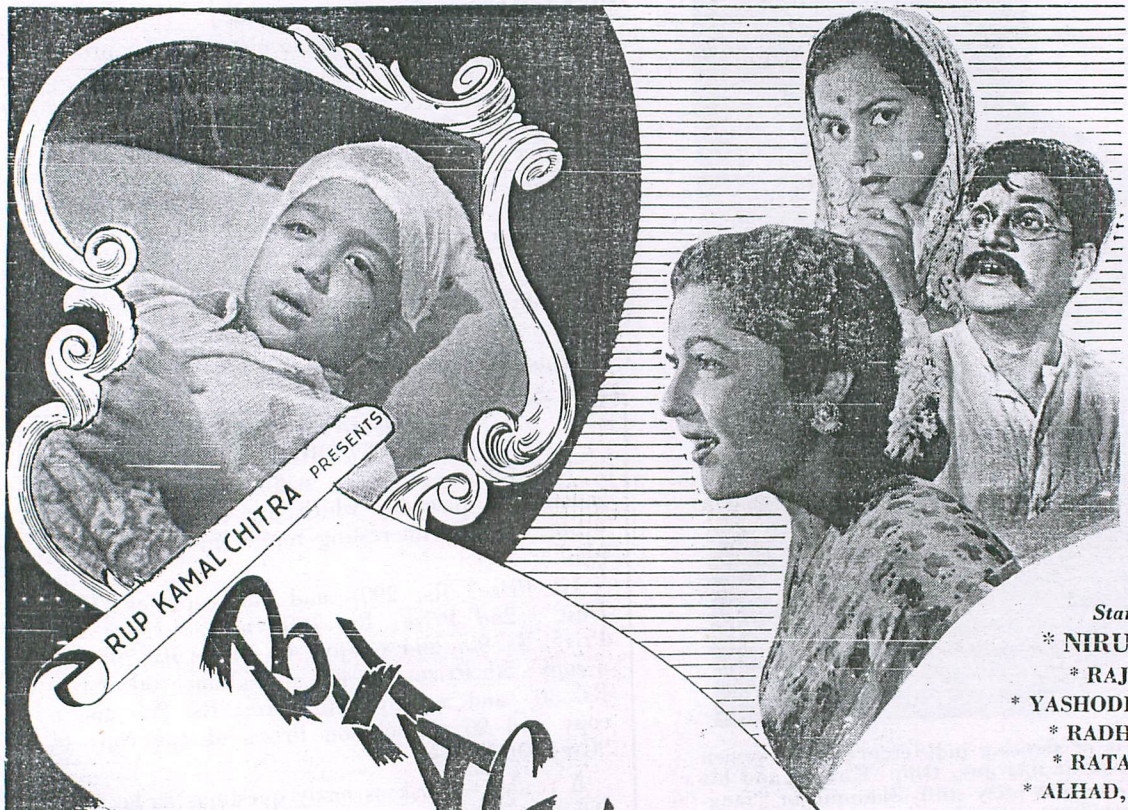
PRIZE WINNERS FOR JULY

1st Prize to Mrs. Nalini Katvi (Bombay); 2nd Prize to Ishwar V. Mahbubani (Bombay); 3rd Prize to Miss Ranjani Rao (Mangalore); 4th Prize to K. Narasimhan (Secunderabad Dn.); 5th Prize to Anil Kumar Malvea (Allahabad); 6th Prize to K. N. Bhatnagar (Ajmer); 7th Prize to Miss S. Maini (Simla) and 20 Consolation Prizes to the following:—Amir (Mwanza, E. Africa); T. K. Keswani (Bombay); Mrs. S. R. Rahman (Begusarai); Ratan Kumar Varma (Agra); Murarilal B. Ahuja (New Delhi); Miss Shalini Chapekar (Igatpuri); J. B. Tilwani (Bombay); C. L. Munsi (Lucknow); Mangal Das (New Delhi); Mrs. Sunita M. Deshpande (Poona); Zamir Ahmad Khan (Lucknow); Rajesh M. Saxena (Hardwar); V. Subba Rao (Madras); C. Krishnamoorty (Calcutta); Sarla Rani (New Delhi); Brijesh Chandra (Lucknow); Mrs. Sudha Jagirdar (Hyderabad Dn.); H. K. Ranganayaki (Poona); V. M. Radhakrishnan (Bombay) and Miss Shantakumari Shingadin (Marandelles, S. Rhodesia). Money orders and copies are being sent to all the prize winners.

HIS ONLY MISFORTUNE WAS THAT HE WAS LOOKED UPON AS UNFORTUNATE !



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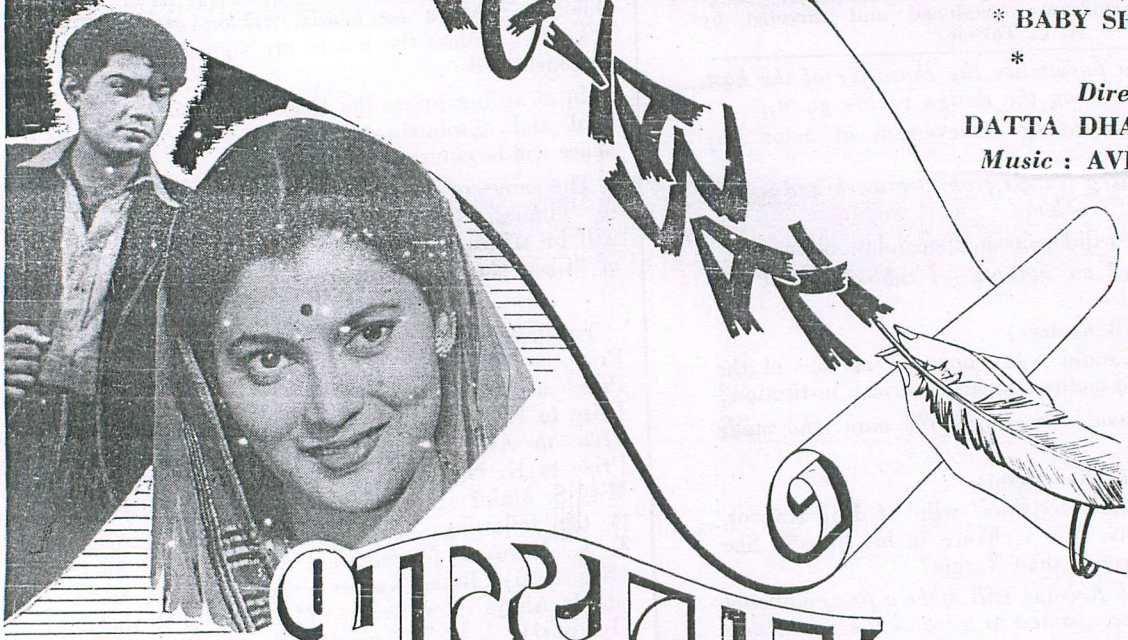

ASHA ADVTS

Starring :
* NIRUPA ROY
* RAJA NENE
* YASHODHARA KATJU
* RADHAKISHAN
* RATANKUMAR
* ALHAD, BALRAJ &
* BABY SHAKUNTALA

* * *

Direction :
DATTA DHARMADHIKARI
Music : AVINASH VYAS

Story :
DADA MIRASEE
Camera :
E. MOHMAD

Produced by :
MAHIPATRAY SHAH
ANUPCHAND SHAH

* * *

Screenplay & Dialogue :
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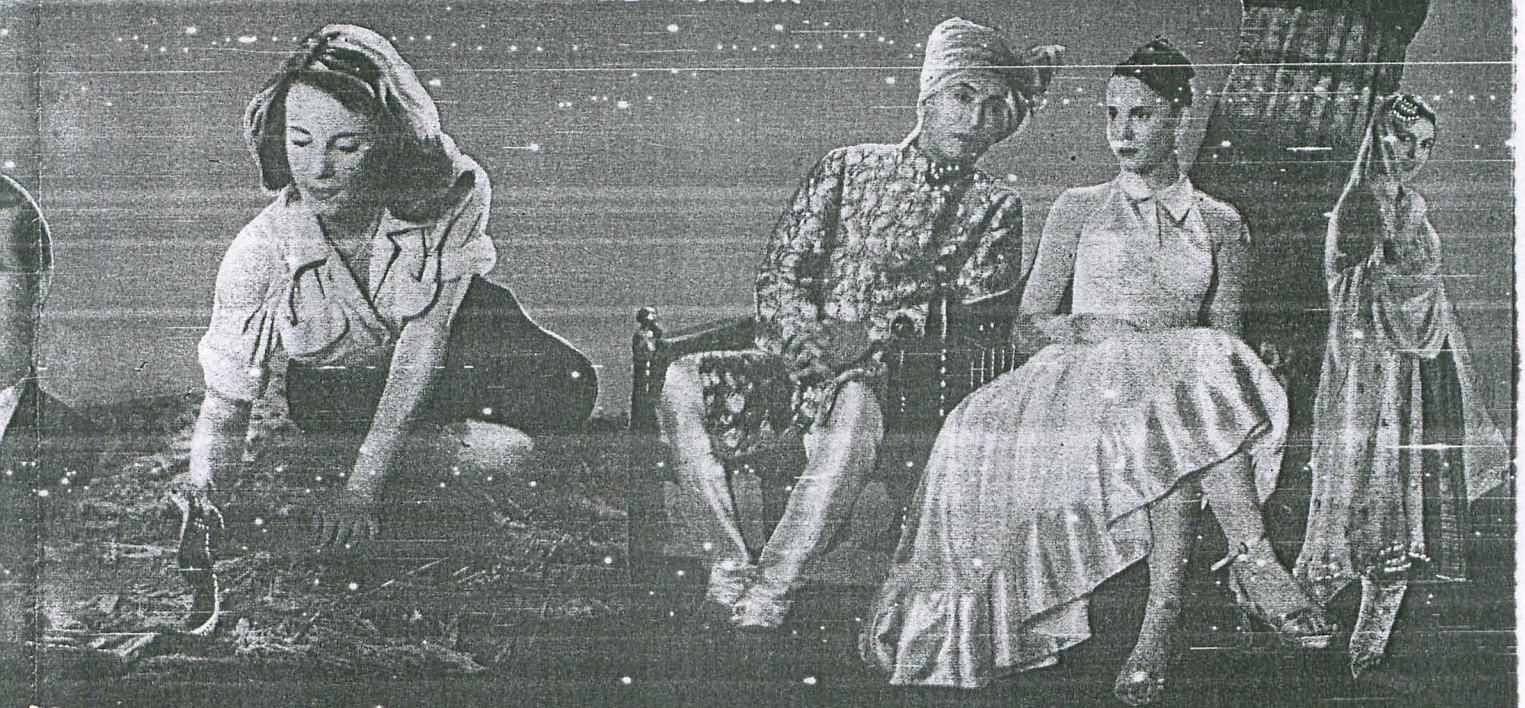

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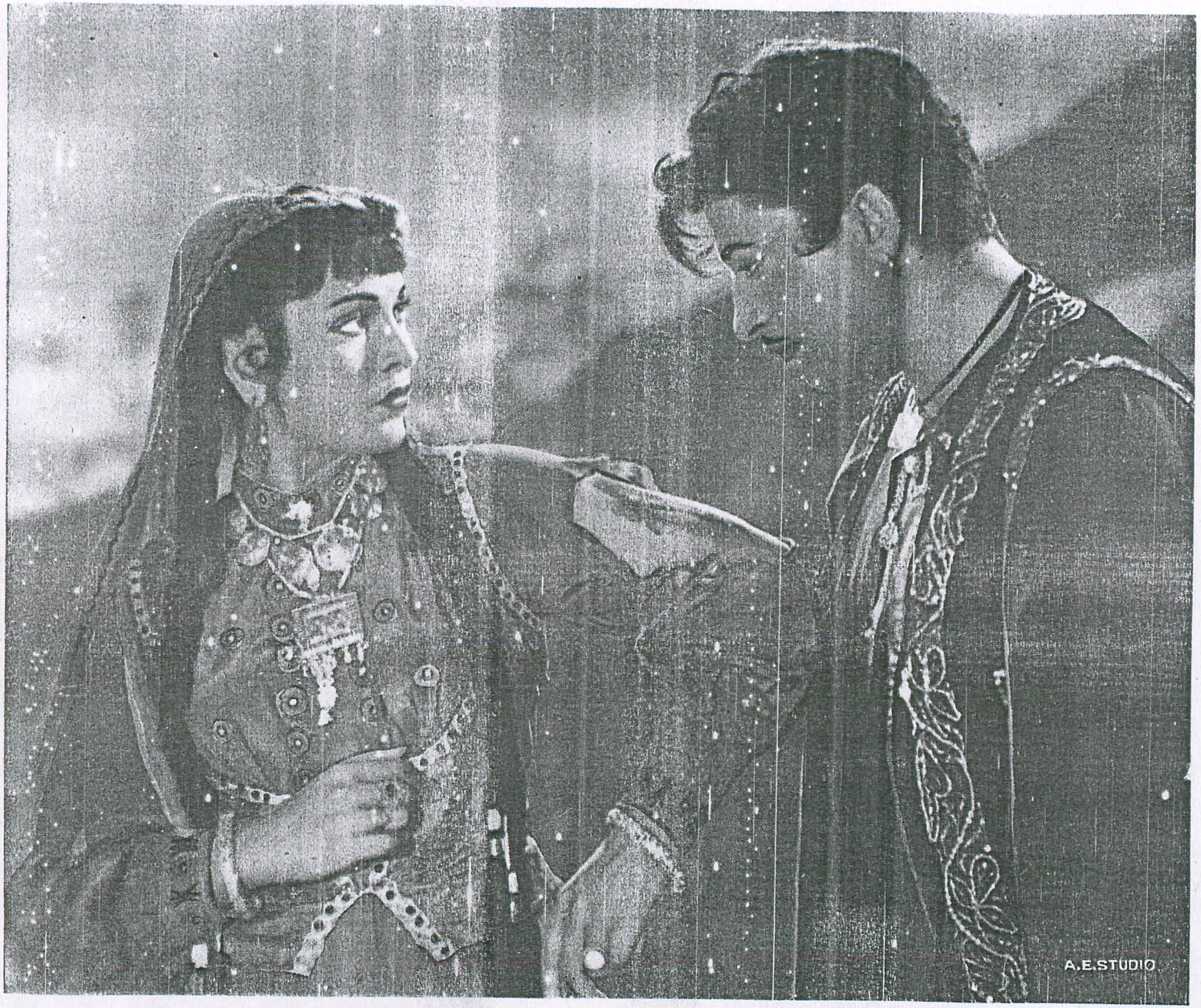
Directed by

SUSHIL SAHU



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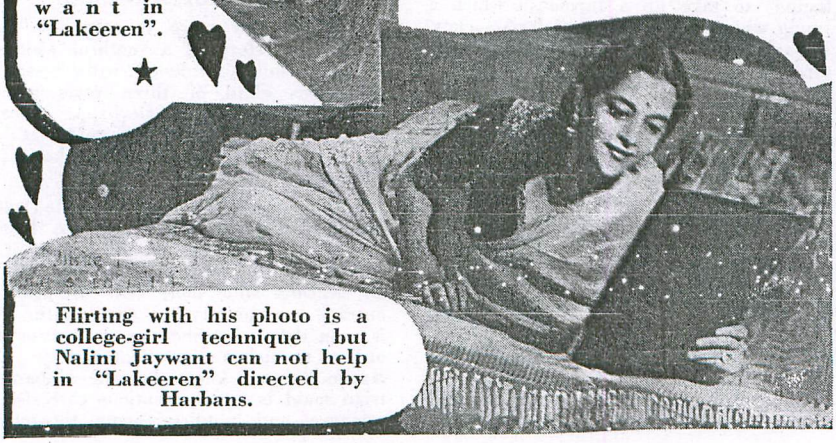
"Mahatma" Deserves To Be Seen!

David & Jagirdar Live Their Roles !

A hard thought makes them stare. Why Nalini Jaywant does it we can see in "Lakeeren" of Sushil Pictures.

Pran is good at pulling the hair even though it hurts Nalini Jaywant in "Lakeeren".



Flirting with his photo is a college-girl technique but Nalini Jaywant can not help in "Lakeeren" directed by Harbans.

Datta Dharmadhikari's "Mahatma" is a significant film because it concerns itself with contemporary life. Though negative in its conclusion, it yet provides an evidence of a happy trend in our motion picture production considering the shameful fact that our film industry today is crowded by intellectual imbeciles and social cowards who fight shy of facing life and reality in their celluloid creations and whose first and last motive of picture production is profit.

Dharmadhikari proves himself different from the rest of the crowd when he selects socially useful themes which aim at focussing the attention of the world on certain maladies of our society. The one malady which seems to be particularly disturbing his conscience is the inequity in our society. Dharmadhikari gave evidence of this in his "Nanhe Munne", a picture in which he portrayed life faithfully and registered a silent protest against a social order which appears so callous and insensitive to the woes of the poor who constitute the majority of our world. "Nanhe Munne" was a gloomy picture because poverty is a gloomy subject.

So long as an artist confines himself to depicting life faithfully in his creations for an implied or explained social purpose he has to be accepted and respected. But when he begins to interpret things and offer suggestions he steps into a controversial field because definite views always become debatable. It is because of this interpretive and suggestive character of Dharmadhikari's latest picture "Mahatma" it is possible that it may provoke some controversy.

"Mahatma" is not merely a silent depiction of life. It is a blend of fact and fancy. Since imagination is an individual attribute it has an individual's limitations also. Now Dharmadhikari may be good at presenting a problem but that does not necessarily mean that he is good at solving it also. In fact, we think that poverty is too baffling a problem to be solved by Dharmadhikari. That is why so long as he just presents his case in "Mahatma" he looks convincing but when he begins to argue it in a certain direction he becomes laborious.

There are three points that this picture seems to make. First, that greatness can be found in an unknown, unsung man in a humble garb, humble profession and humble surroundings. Second, that law is not only an ass but is also a wolf which preys upon the poor. Third, that textbook idealism is the weapon with which one should fight the hostile world. All the three points deserve to be conceded though many may doubt the efficacy of idealism in bringing about equity and equality in a world of powerful and unscrupulous capitalists. We have the evidence of history that idealism cannot be a very effective weapon otherwise the shape of the world would be different today and we would have more than a counted few Christs, Buddhas and Gandhis in the entire history of human civilization. And how far even these few succeeded in making the men of the world more just and kind is a moot question.

Though Dharmadhikari seems to advocate idealism in "Mahatma", he has evidently no faith in the disciples of Gandhi, Nehru and Subhas Bose nor in the followers of Marx, Lenin and Stalin. So he uses satire to ridicule them. And it is this all-round satire of his which makes him look like a small cynic. It is not the satire of a man who knows his mind; it is the satire of a confused and bewildered mind. Thus it is this business of idealism and his all-round satire which paint him as a confused and confusing champion of the poor's cause. But then poverty is a confusing subject. Apart from this his "Mahatma" succeeds in showing that the poor are good people and deserve a better fate.

POVERTY, MOTHER OF CRIME!

Dharmadhikari begins his picture where DeSica has ended his "Bicycle Thief". Hari, a junk dealer, and Shambhu, a sweetmeat seller, are on their usual rounds to earn their day's bread. Suddenly they hear a commotion and see a cyclist being chased by a crowd calling him a thief. Out of sheer civic sense Hari throws the bundle of his old papers in the fleeing man's way and apprehends him. Before the crowd reaches them, the thief begs Hari to let him go and confesses that he had stolen the cycle actuated by dire need. Before Hari can decide the crowd pounces upon the thief and takes him to the police station in spite of Hari's appeal for mercy. As a witness of the incident Hari also has to go along with them.

When Hari learns that the poor man had decided to steal a bicycle only to have his wife deliver her child in a maternity home instead of on the road, he feels sad and repentent. In the evening he enters his home gloomily and prays before God with tears in his eyes. The thought of having contributed to the misery of an already miserable man proves bur-

densome to Hari's conscience and he begins to move about with a perpetual feeling of guilt.

For a number of times Hari has to appear in the court which interferes with his daily work. In the meantime the bicycle thief's wife is reported to have died on the doorsteps of a maternity home. The thief whimpers in the dock when he thinks of his orphaned little daughter left alone in a big world and before he is walked to the prison to serve his sentence of a few months' rigorous imprisonment he spits in Hari's face, holding him responsible for all his tragedy.

Hari soon comes across a little begging girl and adopts her as his daughter. The girl turns out to be the cycle thief's daughter. Hari soon gets other things to be worried about. His daughter Saru, who is a teacher in a school, is engaged to Vinod, also a teacher in the same school. Vinod is a selfish, greedy and pretentious social worker, in whose room hang the pictures of Gandhi, Nehru, Subhas Bose, Marx, Lenin and Stalin. In just a single character Dharmadhikari creates a representative of the followers of all these leaders and unleashes his satire.

When Hari expresses his inability to give 3000 rupees to Vinod to fight an election, Vinod refuses to marry Saru and even refuses to go to her house. But something happens which induces him to change his mind. Another friend of Hari, Ramu, a petty shopkeeper, used to indulge in solving crossword puzzles. Hari had once helped him in solving a clue and so he had sent an entry in Hari's name. This entry hits the bull's eye and Hari lands with Rs. 30,000. Having become rich overnight, though Hari does not change, Vinod does and begins to fawn upon him for purely selfish reasons. This prize brings another load of worries for Hari and he regrets having received it. After exploring many ways of getting rid of it, he at last decides to give the entire money in charity to a maternity hospital.

As he returns after doing the noble deed he is seen by the cycle thief who had been released in the meantime. Believing even his daughter to be dead he was about to commit suicide but when he sets eyes on Hari, his old bias against him reaches a criminal climax and he decides to take revenge upon him. When Hari enters a temple on the way, the cycle thief steals upon him from behind and plunges a knife deep into his back. The thief is caught and Hari is rushed to a hospital. When the police ask him to identify the assailant Hari takes a look at the thief standing beside his little daughter and decides to show the 'Mahatma' in him by declaring that the police had caught the wrong man. After a symbolic scene in the hospital in which he asks the givers of justice to throw away their tomes of law and to replace them with some humanity, Hari breathes his last.

WELL DIRECTED

In spite of its being a touching story the picture does not become so effective as it could have because of a very loose and haphazard screenplay. The screenplay lacks the intensity which the story demands. There are too many diversions into songs, comedy and satire etc. which have not been interwoven into the main story. The picture is evidently inspired by the style of Italian neo-realism but it lacks intensity and that down-to-earth realism. However, it still overcomes the shortcoming of the script to a certain degree and interests most of the way, convinces at many places and even touches here and there.

Dharmadhikari never boasts of big production values. Technically this is a modest picture. Photography is not very good but it does not detract anything from the story. Recording is also passable. Sets have a realistic though sometimes poor look. Lyrics are not bad while the music serves the purpose. Dialogue is quite witty and pungent at places. Dharmadhikari has directed the picture quite ably.

From the artistes, Jagirdar makes the role of Hari touching. He puts in some sensitive and restrained work and gives a fine portrayal. David as Shambhu looks as if he was born for the role. It was a delightful experience to see the sophisticated-to-the-accent David playing an uncouth, rustic sweet-meat seller almost to perfection. From the rest Rekha and Madan Mohan flit about in their respective roles quite well. Others are not bad.

In fine, Datta Dharmadhikari's "Mahatma" is rather a new experience on the screen. In spite of being a confused picture about a confusing theme, it interests throughout. It deserves to be seen with all its shortcomings.

"MAHATMA"

Producers :	**Alhad Chitra**
Language :	**Hindustani**
Story :	**P. L. Deshpande**
Screenplay :	**G. D. Madgulkar**
Dialogue & Lyrics :	**Ahsan Rizvi**
Music :	**Vasant Pawar & Ram Vadhaokar**
Photography :	**E. Mohammad**
Sound :	**Reuben Moses**
Cast :	**Jagirdar, David, Rekha, Madanmohan, Raja Nene etc.**
Released at :	**Majestic, Bombay.**
Date of Release :	**9th May 1953**

Directed By :
DATTA DHARMADHIKARI

OUR REVIEW

"Devbappa" Has Some Human Appeal!

Little Megha Sustains Dramatic Interest!

When a Maharashtrian producer decides to produce a picture, he rushes to real life for a story. Being the child of an intellectual soil, he has no use for the kaleidoscopic fantasies of human imagination which give a human being colourful dreams and distort the grim realities of life. The Maharashtrian is not a bird of flying imagination, he is a land squirrel whose highest climb is a tree at which small height he still retains a very practical and earthly view of the world he lives in.

Only a screaming injustice can make the usually introvert Maharashtrian mind yell out in protest. With youth and widowhood eternally linked together in the Maharashtrian mind, a shameful legacy of our old Brahmin imperialism, it was but natural for the producer of "Devbappa" to take up a theme in which a young widow gets a raw deal from society. To take the young widow for a ride through streets and dispensaries without making the people raise their eyebrows for scandal, the producer's theoretical romanticism—an important dormant phase of the mental make-up of an average Maharashtrian—makes the young widow a professional nurse. And to give some indirect expression to his inherent self-pity, he adds pathos to the helpless life of the youthful widow by tying round her young and graceful neck the millstone of a fatherless little child. And because everything from a peanut to a parrot must be intellectual in Maharashtra, the child is made smart and intelligent.

With such a victim of society painted in the sober colours of an average Maharashtrian's romantic dreams, it becomes incumbent upon the intellectual son of the soil to fit the victim in a canvas of contrasting colours by providing some crude and impatient villainy to prove the time-honoured maxim that even in the most slimy mud of Maharashtra a colourful lotus of resplendent beauty can still grow if given the right encouragement.

And because Maharashtrians need a cloister to hide their daylight sins of the mind and their midnight acts of the bed, the author has also provided an orphanage in the picture where unexpected products of romantic accidents can claim a common parentage without the children feeling ashamed of their heritage or the partners in romance blushing for their awkward mistakes.

STORY OF A NURSE

All this and more is seen in "Devbappa" the story of a youthful widowed nurse, Sushila, burdened with a smart, precocious child of three years named Chanda. The word "Devbappa" means God and the child has been told that her dead father had gone to the home of God.

Sushila works as a nurse in a small hospital run by Dr. Kurne. Dr. Kurne has an evil face and an evil mind. The pretty youthful face of the nurse makes Dr. Kurne's mind more evil. He tries to outrage her modesty one day and the girl is soon thrown on the streets because she objects to such an impatient outrage. Dr. Kurne did not know that the Maharashtrian maid is a very cautious careerist in romance and requires many theoretical

who was in the police, is assigned to investigate the murder. When Mohan discovers that Radha is the girl to whom his brother Ashok was engaged, he takes her home and makes arrangements for an operation to restore her sight. Ashok's behaviour arouses Mohan's suspicions and when Ashok and his mother both refuse to share their secret with Mohan, he asks Radha to identify whether Ashok was the same man who stayed at her place for a night. Fearing his exposure, just before Radha is to open her bandages after the operation, Ashok runs away thus making Mohan more suspicious. On regaining her sight Radha doesn't want to admit that her future husband is the man whom she suspected of murder. So she declares that she was still blind and the operation is declared unsuccessful.

After a lot of involved and incoherent business, Radha reaches Birju Singh's house, where he was living under an assumed name. Later Ashok and Mohan also arrive here because they think that the clue of the whole murder mystery was hidden in a room in Birju Singh's house. How they arrived at this stupid conclusion must be Ravindra's private affair because no one in the audience knows anything about it. Inside that secret room they see Birju loudly talking to his wife's portrait and they also hear from him that he was the murderer of Murli and Bundoo Singh. When Birju finds two silly sleuths prowling in his house, he removes the floor underneath them by pressing a button and they drop down into a pit which slowly starts filling up with water. At this stage the fifth column moves into action and Radha orders Birju to free Ashok and Mohan at the point of a gun.

When they come out of that pit, Birju proposes to put up some further struggle. But when Ashok quietly whispers into his ear that Mohan was his son he changes his mind and runs away. Mohan shoots down the escaping criminal without knowing that he had shot his own father. Birju seems fairly pleased for receiving his death at his son's hands.

A POOR PRODUCTION

This is the long and loony yarn which Ravindra has woven into an equally senseless and colourless picture. The picture is a big boring affair which completely fails to entertain or excite. Ravindra's direction is impossibly stupid. Without even revealing the fundamentals of direction he tries to create some silly and muddled mystery. He does not seem to know even the primary camera placings. And incidentally, what particular entertainment did our censors find in the picture that they have given it a U certificate? This is one picture which should have never been certified for non-adults. Or do the censors think that a murder theme, with stabbings, criminals and underground cellars is specially suited for our children?

The production values of the picture are poor. The sets are unconvincing and whimsical while the photography is ugly and erratic. Recording also is not very satisfactory. Lyrics are not bad and Manna Dey has tuned a couple of songs quite attractively.

Geeta Bali as Radha shows that she can act well in spite of a stupid story, silly role and incompetent direction. Abhi Bhattacharya makes a fool of himself in the role of Ashok. He should keep miles away from directors like Ravindra if he wants to be successful in his film career. He has some talent but it is not invulnerable. Neeroo as the dancer Meena makes a hideous impression with the face of a witch and the voice of Donald Duck. Leela Misra is all face—an ugly and corroded face. From the rest Ramesh Sinha is not bad while the guy who plays Bansi constantly seems to act under some agony.

In fine, Chandu Studios' "Naina" is a picture that hurts the eye as well as the senses. It can be safely avoided for organic reasons.

NAINA

Producers : Chandu Studios Ltd.
Language : Hindustani
Story & Scenario : Ravindra Dave
Dialogue : Y. N. Joshi, Deepak
Lyrics : Santoshi, Udhav Kumar
Music : Manna Dey
Photography : Chandu
Sound : Balkrishna Shah
Cast : Geeta Bali, Abhi Bhattacharya, Neeroo, Leela Misra and Ramesh Sinha etc.
Released At : Krishna, Bombay
Date of Release : 15th May 1953.
Directed By : RAVINDRA DAVE

OUR REVIEW

"Aah" Becomes All Round Flop!

Picture Will Make Exhibitors Say "Aah"!

The producer of "Aah" must have by now realised that 'Chlorophyll' posters alone do not make a picture successful. To be successful a picture must convince. "Aah" does not convince at all. Character after character, incident after incident and situation after situation keep on piling doubts in the spectator's mind till he emerges out of the theatre with his curious mind turned into a puzzled one. Since the spectator throughout keeps doubting the realism of the happenings on the screen he escapes being affected by the tragedy of the story by a long mile and manages to save the tears he had brought ready with him for a picture with so transparent, though silly title.

It is a pity that a producer who burns money like fuel should fail to realize the unrealistic and unconvincing character of his picture. Realism cannot be achieved merely by taking the camera to Wilson Dam. Realism has to be infused into the story, the drama and the action, reaction and emotions of the characters. "Aah" fails to do that and proves that while sheer luck may, once in a while, make a picture a success at the box-office, it needs brains, in addition to money, to make a really good picture. "Aah" misses even the stroke of luck which often becomes an idiot's delight in our film world of mediocrities. "Aah" is thus an all-round flop.

POETIC ENGINEER

Raj, son of a rich father Rai Saheb Gopaldas, is an engineer with a flippant poetic leaning. Posted at a rather forlorn site where a dam was under construction, Raj extols the surrounding wilderness and says that he was working away from the hubbub of cities so that the city dwellers may not go hungry. When his stiff and gawky father visits him and suggests that Raj should get married to Chandra, a girl from a rich family, in accordance with his late mother's wish, Raj begins to scratch his head. Before marrying the girl Raj wants to make sure that she would be able to adjust herself to his way of life and thinking. To get acquainted with Chandra, Raj proposes to start a pen-friendship with her and Gopaldas gives his permission to Raj to begin the correspondence course.

In his first letter to Chandra, Raj pours out some sentimental and poetic stuff like the usual amateur taking his first dip in romance. Chandra receives the letter with indifference and finds it too rustic and naive for her sophisticated tastes. Finding it difficult to draft a sufficiently discouraging reply she asks her younger sister Neelu to put off Raj with some sort of rebuff. When Neelu begins to read Raj's letter for preparing a reply she finds the sentiments expressed in the letter fascinating and in tune with her own temperament. So instead of sending a discouraging reply she writes what must surely have been a love letter because it leads to a regular chain of letters between them, without Chandra's knowing anything about it.

This mail order love reaches its culmination when Neelu gets an irrepressible desire to see Raj and after a quiet conspiracy with Chandra starts for the dam. However, instead of their own will, accident brings them together and they pass through numerous stupid interludes including a night's stay in an old dilapidated house where they retire to dry their rain-soaked clothes as also to sing a duet. The people who had fallen in love merely by reading each other's written sentiments fail to recognize each other as mutual lovers. Before morning Raj goes away but only after he has informed the police that a girl was running away from home. Escorted by the police Neelu soon returns home to her anxious parents.

Through another meeting Raj and Neelu recognize each other finally. Eager to transfer this postal romance into a solid reality, Raj tells his father that he was prepared to marry Chandra, the writer of those sweet letters to him. When the proposal is brought before Chandra, who had long ago forgotten Raj, she curtly

Toote Khilone

Direction NANABHAI BHATT Music **CHITRAGUPTA**

Camera **HAREN BHATT** Produced By **N. MEHTA**

DIALOGUE: **PANDIT GIRISH.**

For territorial rights contact :— **PRAGATI PICTURES,**

Krishna Cinema, Charni Road, Bombay - 4.

"Natun Ihudi" Fails To Convince !

Story of National Tragedy Becomes Ineffective !

Veera and Pran seem happy together in "Sheeshe-ki-Diwar", a social story.

The cinema with its tremendous popular appeal can play an important role in our nation's life by tackling serious social ills by rousing social consciousness about them amongst the people. Eastern Artists, newcomers in the field of film production, have chosen a timely subject in "Natun Ihudi" that deals with the tragedy of the uprooted people of the East Bengal following the partition of the country.

The "Ihudis" literally means the "Jews" who as a race have been a homeless and persecuted people for ages till they found for themselves a country in Israel. Strictly speaking, the term "Ihudis" can not be applied to the refugees of our country but since the word has long since symbolised a race without a homeland, it may be allowed for the sake of convenience.

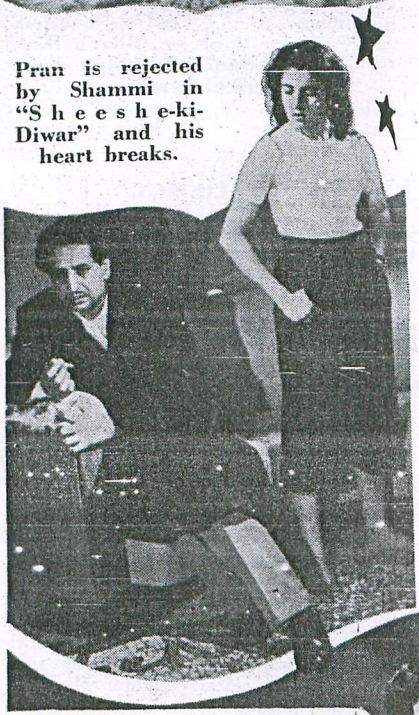
The melancholy tale of these new "Ihudis" was first presented on the stage two years ago by the playwright Salil Sen and it proved a sensational success because of its topical theme, moving and unforgettable drama of tragic sacrifices and sufferings of these homeless refugees. Encouraged by this success on the stage, the present producers seem to have decided to transfer it to the screen. In doing so, playwright Salil Sen became scenarist-cum-director and has practically reproduced the original stage play on the screen without making even an effort to realize that the cinema is a radically different medium from the stage. Since Salil Sen seems to be blissfully ignorant of this fundamental fact, the screen presentation of "Natun Ihudi" appears stagy, crude and disjointed. And its crude and heavy-handed tragedy instead of appealing to the heart distracts the mind and fails to draw sympathy in the manner it should have done. On the whole the screen version hardly reaches the dramatic heights which the stage play did so effectively. Being stagy the picture is just a big noise all the way. The action is very jerky and the tempo is too slow for a motion picture. In spite of plenty of inherent dramatic situations the picture has thus become poor in its effect and loses all its dramatic force because of poor direction and an amateurish screenplay.

Another hurdle that stands in the way of its box-office success is the use of the typical East Bengal dialect in the picture which is not commonly followed by West Bengal people. And the fact that it paints the people of West Bengal as heartless and lacking sympathy for these suffering refugees is also not likely to make it very popular. Bengalis don't relish such truths, not at least those which reveal them.

UPROOTED FAMILY

After the partition, Manmohan, a Pandit in East Bengal village school, is compelled to leave his native soil, as teaching of Sanskrit is suddenly discontinued in the schools. Without waiting for his gratuity and collecting whatever little money he could by selling his moveable and immovable property, he comes to Calcutta as a refugee with his wife, a grown-up daughter Pari and two sons Duikhya and Kishore. His eldest son had earned his martyrdom in a British prison fighting for the country's independence.

On arriving in Calcutta there is no end to their sufferings and they find themselves practically thrown into chaos. Their little money is exhausted soon and the whole family begins to exist on starvation diet. The old Pandit in utter distress and with an empty stomach roams about the city streets in search of work but gets neither work nor sympathy. His self-respect does not allow him to approach the authorities for succour by claiming



Pran is rejected by Shammi in "Sheeshe-ki-Diwar" and his heart breaks.

Seeing Veena with a stethoscope Pran gets a heart attack in "Sheeshe-ki-Diwar" of Manmohan Films.

Pran shows a very effective way out of love in "Sheeshe-ki-Diwar" directed by Manmohan Sabir and produced by K. A. Abbas.

People may call you old-fashioned if your wear a head ornament. But don't worry! Quite a few modern girls who take their inspiration from the Ajanta Sculptures go in for this jewellery. The design is smart and new.

to be the father of a martyr who gave his life for the country.

The Pandit's illiterate and half-mad son Duikhya finds it difficult to bear the sufferings of his family and in sheer frustration falls in bad company and starts thieving. His family members refuse to accept his ill-gotten money. Duikhya however begins to save every pie to get his sister married.

Kishore, the youngest son, finds a temporary job in a small factory where the workers were on strike but he leaves it when the labour leader Mahendra appeals to him and reminds him of the ideals of his martyred brother. However with the help of Mahendra, Kishore starts selling clothes at street corners but even that does not help him much after paying the grocer.

After some frantic efforts the old Pandit manages to find a cook's job, but falls ill the same day due to hard work and exhaustion. His sickness proves serious and in the absence of her brothers, Pari goes out alone to buy some medicine for her sick father. A wicked man, who had an eye on her, pretends to be her wellwisher and picking up her acquaintance follows her back to her dilapidated shelter and makes friends with her mother.

While the old Pandit is lying seriously ill, Duikhya in a futile attempt to save his earnings from the hands of the goondas, loses his balance and comes under the tramcar. He lands in a hospital and with his leg amputated his condition soon becomes precarious.

Now both father and son need money for treatment and Pari who had neither any education nor any brains finds herself unable to help them. The old lady offers the last token of her 'sohag'—an iron bangle mounted by gold leaf to her son Kishore to sell.

At last broken under suffering and frustration, Pari sells herself to the wicked man for the sum of money required to treat her ailing father and brother and then leaves home.

Duikhya dies in the hospital and a letter bearing this news falls in the hand of the father just when his wife comes there with the money and the letter left by Pari. The shock proves too much for the old Pandit who finally succumbs to it.

Kishore arrives home too late followed by the gratuity money from Pakistan which the old Pandit had so eagerly awaited all along. If the money had reached earlier it would have saved the family from the utter tragedy.

POOR PRODUCTION

Most of those, who appeared on the stage, play in the screen version their original roles but they fail to be as effective on the screen. Kanu Banerjee, however, gives a pretty good performance as Pandit Manmohan. Bani Canguly as his nagging but understanding wife is not so bad. The characters of Duikhya and Pari, played by Bhanu Banerji and Sabitri Chatterjee, seem to have lost much of their original appeal in the transfer from stage to screen.

Production values are just poor. There is nothing praiseworthy about photography and recording is far from satisfactory. Art direction is tolerable. Music is average but songs look out of place in a grim story like this.

"Natun Ihudi" is a timely though grim subject. Inherently it is a story of acute tragedy and social significance but it loses all its appeal because of some amateurish dabbling in a medium of which the producers seem completely ignorant. It is a pity that a subject like this should have been wasted by amateurs.

"NATUN IHUDI"

Producers:	**Eastern Artists**
Language:	**Bengali**
Story:	**Salil Sen**
Music:	**Chitta Roy**
Photography:	**Ramanand Sen Gupta**
Recording:	**Satyen Chatterjee**
Cast:	**Kanu Banerjee, Bhanu Banerjee, Bani Ganguly, Sabitri Chatterjee & others.**
Released At:	**Uttara**
Date of Release:	**16th April, 1953**

Directed By:

SALIL SEN

OUR REVIEW

"Keraneer Jeevan" Fails In Its Purpose!

A Poor & Amateurish Picture!

Movie Technique Society's latest offering "Keraneer Jeevan" is yet another attempt at portraying the sad plight of the middle class people, who suffer the double tragedy of poverty and embarrassment as they can not even wail loudly because of the dubious classification of their social status. The story by Chhabi Banerjee, based on a popular stage play of the same name which proved a great success a year ago, is quite grim and realistic. It is woven round a typical middle class Bengali family which has to face the usual ugly problem of bread and disease.

But the story loses most of its appeal because of an amateurish and unimaginative presentation. The rather unknown Dilip Mukerjee, who is entrusted with the screenplay and direction, has generally followed a stage technique in developing the story with the result that most of the time the picture appears stagnant and listless. The characters usually seem fixed to the ground like sentries and deliver their lines perfunctorily. Besides, the picture lacks dramatic force thus making the picture interesting only in patches. Due to obvious lack of experience and imagination the story has been very loosely built with many incongruities creeping in. Direction only adds to the picture's failure. The only appeal lies in its realistic story and characters which inspite of a puerile presentation look human enough to deserve sympathy.

STORY OF CLERKS

Bidhu Mukerjee is employed in a small office as a head clerk where he works from morning till late in the night, with his entire life practically confined to his office. A quiet and peace loving man he considers that all his family responsibilities end by handing over his monthly salary packet to his eldest daughter Madhavi—a widow. Bidhu's wife, Soundamini, is a typical Hindu woman who manages the household while Madhavi is an unfortunate widow whose husband, a clerk, had died shortly after marriage. Her tragedy has embittered her so much that she pleads with Soundamini not to let her other sisters, Minoo and Buloo, marry clerks.

Minoo, a graduate, hates clerks but secretly takes training in stenography in the hope of getting some work and helping the family. But when Robin, the son of an old friend of Bidhu, returns from Allahabad after getting his M.Sc. degree and accepts a clerical job in Bidhu's office, Minoo becomes completely disappointed in him. Bidhu's daughter, Shibani, who was married in a rich family, was not allowed to visit her parents because her father had failed to give all the money

Realism in motion pictures is one thing and its persentation in publicity is altogether another. As if death is not ugly enough it has to be distorted more for effect and dramatization. But when a knife changes its location for photographic effect, we have to stop and look twice. In "Mahatma", produced by Datta Dharmadhikari, Jagirdar was stabbed in the back while kneeling in a temple but somehow the knife seems to have travelled to the other side. That is a modern miracle.

he had promised in her marriage. The portrait of this family is completed by Patal Chandra, Bidhu's eldest son, who is more attached to amateur theatricals than to his studies, and fondly dreamt of being an actor of repute one day.

Through poverty and suffering this family continues its existence when suddenly Bidhu Babu falls seriously ill after he is insulted by Shibani's people when he goes there to bring his daughter home. Bidhu Babu's sickness brings further gloom in the family and life becomes more miserable with debts mounting up and creditors crowding at the door. Soundamini's few ornaments go into the pawnshop but fail to bring much relief.

One day Minoo goes to her father's office to draw his salary and the Asst. Manager, Mr. Guha takes a special liking to her, and she is offered the job of a secretary to Mr. Guha in the same office. Robin, who worked there, manages to see Mr. Guha holding Minoo's hand and proclaiming his love to her and all his respect and love for Minoo disappear then and there. From the next day Minoo stops going to work.

When one night the loafing Patal returns home drunk and spits blood while coughing Bidhu Babu gets a shock and his condition takes a serious turn. Patal is discovered to be suffering from tuberculosis and due to lack of proper treatment and nourishment his end speedily draws near. One day Robin comes to the house to see Patal when the sick old man begs him to marry his daughter Minoo. Not having the courage to displease him and in spite of his misunderstanding with Minoo, Robin promises to marry her. In the end in spite of all the nursing of Madhavi and possible medical treatment Patal dies under tragic circumstances.

GOOD PERFORMANCES BUT—

The best performance is given by Premangshu Bose, a newcomer, in the role of Patal. Though this character has been drawn in a lighter vein painting him as good-for-nothing loafer, yet his character has an undercurrent of pathos, especially towards the end, that draws sympathy for him. He maintains a well balanced uniformity in his acting which is quite creditable in a newcomer. The veteran Jahar Ganguly lives the role of Bidhu Mukerjee with his sincere portrayal. Bani Ganguly, as Soundamini, is quite good. The roles of the four daughters have been successfully played by Renuka Roy as Madhavi, Amita Bose as Shibani, Jamuna Sinha as Minoo and Sabitri Chatterjee as Buloo. Bikash Roy as Robin has very little to do but does it well. Gauri Shankar as Mr. Guha is also impressive.

Production values are average. While photography is ordinary, recording is pretty good which is something unusual in an average Bengali picture. The music is poor. The songs are neither well composed nor well situated.

"Keraneer Jeevan" is a poor presentation of a popular and pathetic theme. Though the picture fails to be effective, it may appeal to those who are ready to be moved on the slightest provocation.

"KERANEER JEEVAN"

Producers : **Movie Tech. Society Ltd.**
Language : **Bengali**
Story : **Chhabi Banerjee**
Music : **Laxman Hazra**
Photography : **Dhiren De**
Recording : **Nripen Pal**
Cast : **Jahar, Bani Ganguly, Bikash Roy, Premangshu Bose, Jamuna, Renuka, Savitri and others.**
Released At : **Basusree**
Date of Release : **1st May, 1953**

Directed By :
DILIP MUKERJEE

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Rajaji To Bid Good-bye In Two Years?

India's Biggest Statesman!

By: Phyruz Canteenwala

One of the greatest statesmen that India has ever produced is Rajaji whose famous C. R. formula, despite having been initially spurned and discarded by Gandhi, Nehru and Sardar Patel in particular, was ultimately urged by themselves setting their seal to the division of India.

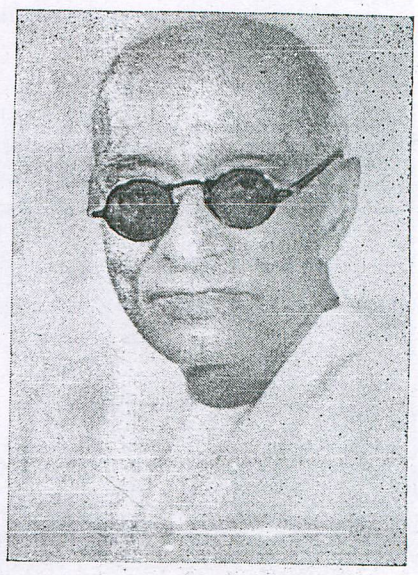
In support of the above it is worth recording here the impressions left on the members of the unofficial mission, comprising among others, Messrs. Sorensen and Bottomley, which came out to India from England to negotiate a settlement with Indian leaders (before Independence) I then casually questioned Mr. Sorensen as to who, in his opinion, was the biggest statesman of India; when he smilingly replied: "Mind you'll be sorely disappointed with my opinion. It is neither Gandhi (he was alive then) nor Nehru nor even Patel but that small astute man from Madras, Rajagopalachariar"—a statement since fully corroborated by other members of the mission.

On reading between the lines of Shakespeare's: "But when the fox hath once got in his nose, He'll soon find means to make the body follow", and Bruyere's: "Cunning is none of the best nor worst qualities,—it floats between virtue and vice: there is scarce any exigence where it may not, and perhaps ought to be supplied by prudence," one is inclined to hold that they aptly ascribe to persons of uncommon astuteness and I make bold to enlighten my readers at the outset that they unquestionably apply in spirit and letter to Rajaji, the ex-Governor General of India, the subject of my astral study.

If a panoramic view of the political horizon of Republican India were taken, one with even an average intelligence will but observe that it is conspicuous by the

so-called leading lights of the Congress horde who were either willy-nilly pitchforked or accidentally shot up into prominence merely owing to the moral spell of their intriguing machinations against those unlettered sheep who have been domesticated to dance to their tune of "Congress Zindabad"!

Incidentally it cannot be gainsaid that Mr. Rajagopalachariar, the present premier of Madras, himself a member of this horde, can be an exception, since his present status and glory are verily attributable to his own timely diplomatic turns of thought and expression in his varied political walks as revealed by the following horoscopical probe into his life.



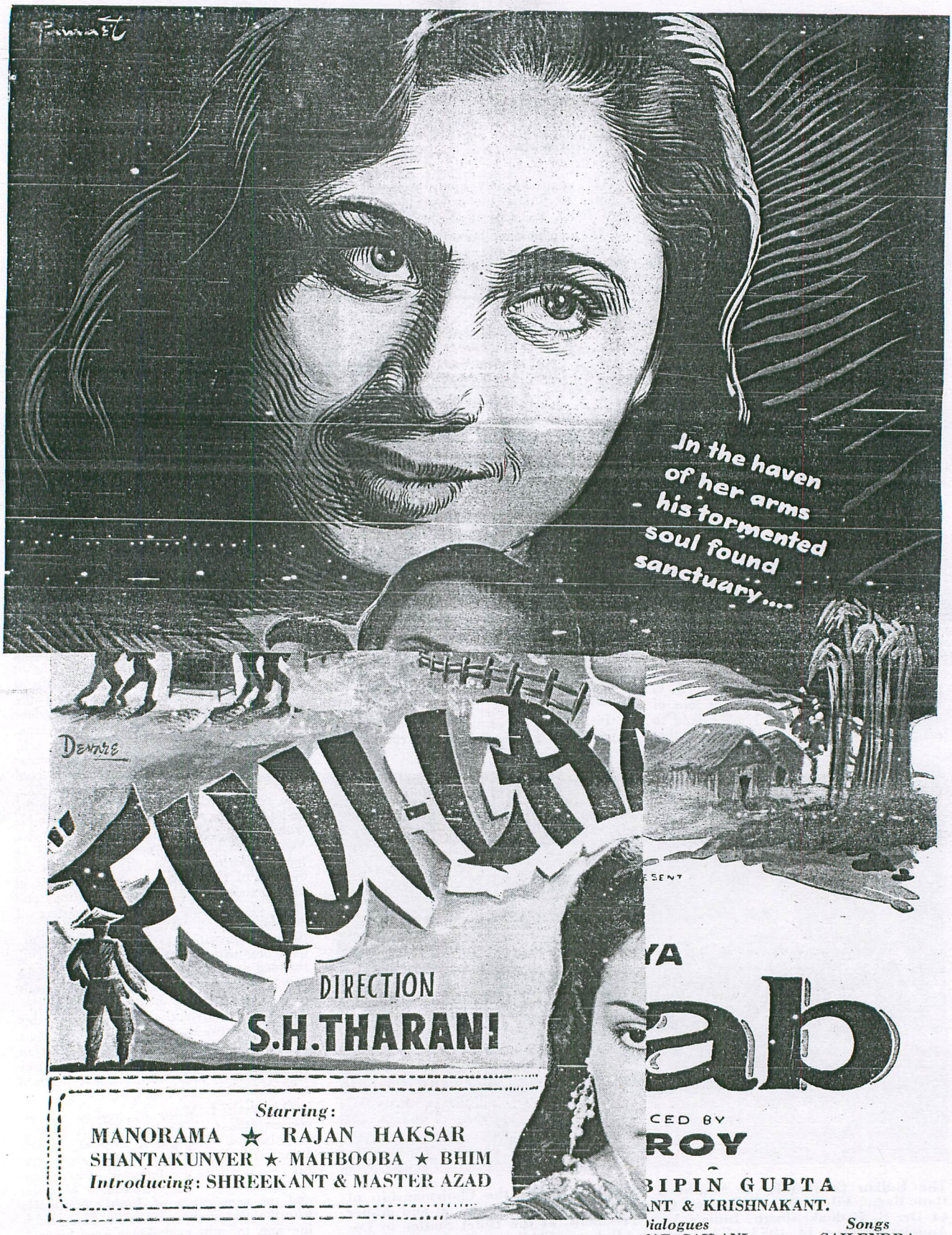
C. Rajagopalachariar.
20th Century Fox.

WILY STATESMAN

With the golden beams of the rising Sun on Monday, December 9, 1878, at Hosur in Madras, dawned the life of Chakravarti Rajagopalachariar when the sign Scorpio was rising in the ascendant of his radical chart. His subtle and tenacious mind, doughty demeanour, self-righteous views and independent course of action are the attributes of this fixed zodiacal sign, symbolised by the Scorpion, that constitute his personality. Mars, the co-lord of the ascendant, is in orb of trine with Saturn and in mutual reception with Venus which is in conjunction and in parallel with the Sun. The vibratory influences of these planets are significant of his dynamic and poignant expressions and fixity of purpose concerning matters of popular interest. While owing to Mars in dynamic opposition to Pluto and in double quincunx with the Sun and Venus, he is inclined at odds and apt to take decisions which are a source of anxiety to himself in as much as they create popular resentment or dissatisfaction. In spite of this it is noteworthy that he emerges from most of his experiences as a topmost politician who always holds his own in the teeth of any opposition since his judgment is based on convictions and foresight.

The exalted Moon is posited in the seventh House of Taurus which rules public relations. The double trine of the fair Luna with Jupiter and Rahu reveal that his best qualities are focussed in his talent for organising. The shrewdness of Rahu and the beneficence of Jupiter harmonise with the conservativeness of the Moon helping him to gain ascendancy over his colleagues' views, despite the fact that his judgment may fall short of circumstantial considerations which should be the prime requisite in many matters of public concern. Thus by sheer abstemiousness and tact he is able to tug almost any weight

The Indian Community in Southern California under the Chairmanship of Ram Bagai, Filmindia's Hollywood Correspondent, gave a reception and dinner to Dr. S. Radhakrishnan, India's Vice President, at the Hotel Statler in Los Angeles on June, 14, 1953. Filmindia and Baburao Patel remained ofcourse the main theme of the evening. Here they are from left to right: British Consul-General Sir Robert Haddow, Mr. Ram Bagai, chairman and Filmindia's correspondent, Vice-President Dr. S. Radhakrishnan, Consul-General of India at San Francisco Mr. M. A. Hussein and Mrs. G. J. Watumull of the Watumull Foundation.


In the haven of her arms - his tormented soul found sanctuary....
DIRECTION
S.H.THARANI
Starring:
MANORAMA ★ RAJAN HAKSAR
SHANTAKUNVER ★ MAHBOOBA ★ BHIM
Introducing: SHREEKANT & MASTER AZAD

CED BY
ROY

BIPIN GUPTA
NT & KRISHNAKANT.

Dialogues
IAR SAILANI

Songs
SAILENDRA
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Produced by :
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Each woman has a different look and each look has a different design and each design needs a different victim. That is what makes a woman a creature of versatile emotions. As if we had less killers on the screen, they had to bring another one in this glamorous one—a woman who seems to have aim and design in her look. Kate Sethi's seductive nose and sensitive lips are going to play havoc with a million hearts in "Rahi", a social romance directed by K. Ahmed Abbas for Naya Sansar.

GEETA'S GURU !

Bombay, May 27.

Popular playback singer Geeta Roy and Producer-director Guru Dutt were married according to Bengali Hindu rites at Amiya Kutir, Santa Cruz, on May 26, 1953. The happy occasion was attended by hundreds of film people apart from many others from different walks of life. The marriage pandal was so much crowded that the pretty little bride had to be located with the help of a microscope.

Clad in a red Benarsi saree Geeta shed the proverbial bridal tears which made Guru Dutt wonder because he had also seen tears being used to rush the marriage. There are tears and tears and Guru Dutt will soon know the different tastes they have.

This was the most popular film wedding in recent memory and every one wished the lucky couple a long and happy life.

REMEMBER, CENSORS !

London, May 17.

Speaking at an annual conference on marriage guidance, Dr. Alfred Torrie, a mental health specialist of York, said that "romantic Hollywood love is the curse of the modern generation". The way love was portrayed on the American screen, many housewives felt that they were deprived of the ecstasies of love and "the marvellous and wonderful mystery of romantic love".

Evidently a Hollywood picture has its own brand of love glamourized by a series of divorces. Permanent love doesn't seem to hold a fascination for these profit-conscious producers.

LATE SENSE !

Karachi, May 26.

The Government of Pakistan sanctioned the release of eight of the Indian films lying in the Pakistani Customs thereby relieving to some extent the deadlock existing in the Indo-Pakistan film trade.

A Government order of May 13, reads thus: 'to release films imported from India in contravention of import regulations, at present held up at the customs, but do not involve any remittance of foreign exchange". Five out of the eight films were released in Dacca, two in Karachi and one in Lahore.

There are still fifty more films lying in Karachi since September 1952. Many of the Karachi cinemas are fed by Indian films and till last year, the distributors used to clear films from the Customs by paying heavy penalties. But that was stopped in September. Let us hope the Government of Pakistan see sense in their own interest and release those films which have been in prison for the last ten months.

YANKEE PROBLEMS !

Hollywood, May 24.

Inspite of their high standard of living, the Americans are prone to a hundred diseases, both mental and physical, and it is natural that television should also claim its toll. The disease is called "TV pain-in-the neck", a kind of stiffness caused by the way people sit when watching television. The technical term for it is "television torticollis".

Usually the husband has an ache on one side of the neck and the wife on the other. So the doctors say that the TV set should be put at the correct height where the whole family can watch without any neck-craning.

The new suggestion might make them giraffe-necked.

AT THE OLD COW !

Calcutta, May 27.

Replying to a non-official resolution moved in the West Bengal Legislative Council for setting up a committee to as-

certain the immediate requirements of education and to suggest additional sources of revenue, including an increase in the entertainment tax, for financing education, Dr. B. C. Roy, Chief Minister of West Bengal, said, "We do not want to lose the goose that lays the golden egg." The resolution was moved by Motilal Rai Choudhury who suggested that there should be an increase in entertainment tax for additional revenue. Dr. Roy said that the limit in entertainment tax had been reached and he had already received requests from exhibitors for its reduction.

Dr. Roy is an old dairy man and knows how to milk an old cow.

CRITICS' DELIGHT ?

Albany, New York, May 29.

Judges of the Court of Appeal banned the French movie "La Ronde" throughout the New York State on grounds of being immoral.

"La Ronde" picturizes ten short stories on love and except for a single husband and wife episode, all the stories deal with illicit amorous adventures between man and woman. The decision to ban the film was reached by a vote of four to two. Judge Charles S. Desmond agreed that the film was brilliant but thought, "its only discoverable theme is this: that every one is sexually promiscuous and that life is just a 'round' of sexual promiscuity".

In the other states, however, "La Ronde" ran well and won praise even from some critics. That is because most of the critics are unmarried and some who are married have old wives.

SHAKESPEARE'S BLESSINGS

London, June 3.

The Queen conferred a Knighthood on the well-known British Shakespearean actor, John Gielgud, during the Coronation week. Film director David Lean and actor Alastair Sim were made Commanders of the Order of the British Empire.

That adds a second knight to the British stage, the first being Sir Laurence Olivier, another Shakespearean actor. In India we have abolished titles but can't we spare some official "chakra" for the Black Chief for producing 125 sausages in 25 years?

SMALL BITES !

Calcutta, May 29.

The Calcutta Corporation has decided to levy license fees on cinema advertisements which include posters and hoardings displayed to catch the public eye.

The Bengal Motion Picture Association and the Cinematograph Exhibitors' Association led a deputation to Commissioner B. K. Sen, opposing the levy. Bankruptcy of the Corporation seems to have made the city fathers desperate.

But this is not a new tax. The Bombay Municipality has been collecting it for years.

READY FOR ANOTHER !

Hollywood, May 29.

Well-known novelist Kathleen Winsor announced a separation from her third husband Arnold Krakower.

Kathleen's novel "Forever Amber" was picturized by Hollywood two years ago. Her recent sensational novel "The Lovers" was severely criticized because of her lopsided views on sex. She describes her heroine Jacintha as "an adulteress of remarkable pride and dignity." The rights of this sexy best-seller have been bought by a Hollywood producer for a £100,000.

SACRIFICE, INDEED !

Hollywood, May 25.

Marie Wilson, said to be one of Hollywood's best secretaries, uses her secretarial talent once a year for a charitable purpose.

She has offered to play the secretary for a day to the highest bidder. The money collected will be given to a national fund to fight infantile paralysis. So far one Alan Young is the highest bidder at 2135.27 dollars. We couldn't get Marie's photograph, but Young must be having youthful designs to pay that price for a day.

Bai Sunderabai Jadhav — Queen of them all !

A NATION'S LOSS

Bombay, June 4.

We regret to announce the death of Bai Sunderabai Jadhav, the well-known A.I.R. artiste, on Wednesday, June, 3, 1953, in Bombay at the age of 61. Bai Sunderabai was one of the greatest exponents of light and classical Indian music and in its lilt and melody was in a rare class by herself. For fifty long years, in this essentially music-mad country, not one musician could compete with this great artiste's unique talent and versatility. For generations, she thus remained the reigning queen of millions who loved thumris, ghazals, lavnis, bhavgeets, folk songs and other light Indian music. And Sunderabai reigned in those days when great musicians like Gohar Jan of Calcutta, Janki Bai of Agra, Laxmi Bai of Baroda, Malka Jan of Agra and many others proudly announced their names at the end of every song on a gramophone record.

A gifted and natural musician, Bai Sunderabai belonged to that golden age in India when princes and patrons ushered the dawn with the haunting strain of Bhairavi and made even the sun blush with apologetic hesitation for cutting short the enchanting career of Muse every morn. There were no dry laws and early nights that make people fret and sweat in their beds those days nor were there any white caps and red flags to put an accent on famine and hunger. Those were days when the days slept and the nights sang and the first notes of music called the faithful to prayer at dusk. Sunderabai was the greatest siren of those days and every one from the Nizam of Hyderabad down to Namdeo, the little tailor of Poona, paid his homage to this great musician when the magic notes of her divine music escaped from the windows of her cloister and floated through the air in prayer to the divine Muse.

A daughter of Maharashtra, Sunderabai was perhaps the only musician who had mastered the Urdu language in those olden days when the right word and the right accent of that sweet language brought applause from the connoisseurs. Her Urdu ghazals were so startlingly effective that the Nizam of Hyderabad, a poet and Urdu scholar himself, was once compelled to present Sunderabai with a gold medal for her rare proficiency in the Urdu language.

Many were the triumphs of this great artiste during the fifty years that she reigned in the hearts of millions and millions all over the country. Innumerable H.M.V. and Odeon records took her unique and immortal melody even to the little villages of India and for years there was hardly a man, woman, boy or girl in the country who was not hypnotized by the lilting melody of this rare artiste.

As a fitting recognition of her great services to music in this country, Bai Sunderabai was invited to inaugurate the All India Radio twenty-six years ago and it must be said to the credit of the A.I.R., which is a government institution now, that it never forgot its great artiste in her dire days, and till the last days of her life she continued to enjoy a sinecure from this institution.

Apart from her employment at the A.I.R., Sunderabai had graciously accepted the pupilage of Mrs. Sushila Rani Patel to whom she imparted her unique art during the last ten years.

With the rest of the nation we mourn the loss of this great musician and offer our condolences to Mrs. Sushila Rani Patel for her great personal loss.

May God bless the soul of the dead !

WHITE-CAPPED CRIME ?

Lucknow, May 6.

With the crime figures going up every day, the Government of U.P. have decided to produce films to check crime and to educate the public and the policemen on the latest methods of crime detection.

Usually difficulties are created by wrong, defective and delayed first information reports. The new films planned will tell the people what they should do as soon

as they know that a crime has been committed, how to lodge reports, how to preserve clues to aid detection etc. Police officers have already been sent for training to Scotland Yard.

We like the earnestness of the Government in trying to fight crime but what about some of the criminals in the Government itself whose crimes in the fields of finance and administration hit the eye so badly these days?

ONE MORE ERUPTION !

Hollywood, May 30.

American immigration officials arrested Mexican actress Rosaura Revueltas while working in an allegedly pro-Communist film. It is being produced in New Mexico by some of Hollywood's "unfriendly ten" writers and producers.

The American allergy to Communism is now too notorious to surprise any one. Recently an American citizen filed a damage suit for being labelled a "Communist". The word seems to have become defamatory.

At any rate, political propaganda either for or against an ideology is a tiresome affair for filmgoers who go to theatres for relaxation. We had a taste of this anti-Communist stuff recently in "My Son, John." It was a distasteful picture.

ENFORCING CENSORSHIP

Trivandrum, May 27.

The Travancore-Cochin Government will protect children and adolescents from harmful films in future. They will see that the "A" and "U" certificates granted to films are enforced properly by the exhibitors.

It is lucky that this little government did not fall into the twenty-years' sleep of Rip Van Winkle but discovered at least after two years their social conscience to protect children and adolescents from harmful films.

ALLAH-HO-AKBAR !

Cairo, May 25.

After a night of legal discussion glamorous dancer Samia Gamel decided to remain the wife of Mr. Sheppard Abdulla King, 27, a Texas oil millionaire.

Differences arose between the couple because Samia wanted to resume her Egyptian film career and meet her family and friends in Cairo. Hubby Abdulla didn't mind her going to Egypt once a year to make pictures, but he would not let her go for good.

Mr. King embraced Islam and called himself Abdulla eighteen months ago when he married Samia. For the time being, the divorce seems to have been postponed.

URSULA'S SPIDER !

Hollywood, June 1.

Experience is the best teacher one can get be it for a film actress or a frightened official.

Barbara Stanwyck, Hollywood's popular actress, used to be scared of spiders and always let out a thrilling scream to express her fear. Recently she worked in "Blowing Wild" and saw hundreds of Mexican scorpions and tarentulas.

Now Barbara goes just dumb. She can still use her scream to scare away pretty Ursula Theiss from the arms of her ex-hubby Robert Taylor!

BACKGROUND FOR FRIENDSHIP

London, May 22.

The Pakistani-produced documentary "Kashmir Conflict" has again been revived at the West End cinema in London, presumably to give the Coronation crowds an angle to see the Kashmir problem.

Describing India as "Hindu India", the film is reported to contain many objectionable scenes, as for instance a scene in which Indian Army lorries, guarded by Indian troops are seen carrying away Muslims from Jammu ("to safety they were told") to be slaughtered by the Hindus. The film does not show the actual killing but shows the lorries carrying the Muslims to a point where Hindus armed with swords are waiting. Then the empty lorries return with the body of a dead and mutilated young woman.

The Pathan is a music-loving bird. He also loves a woman and how he does it, Kamal Kapoor shows you in "Khaiber".

In "Khaiber", directed by Kidar Kapoor and produced by Kapil Pictures, Kamal Kapoor and Nigar Sultana take you to the rough and rugged land of the Pathans where a man sleeps between his gun and his girl and calls it romance.

The Indian High Commissioner in London had already protested against this film with the British Government when it was first shown two years ago. In spite of all this, Mohammed Ali, Prime Minister of Pakistan calls Pandit Nehru his "elder brother".

THE OLD SKELETON

London, May 20.

While Metro Goldwyn Mayer is busy collecting new coins on a 16-year old supposedly 3-D film "Metroscopix" and Hollywood is going all out on more 3-D films, we are told that the 3-D film has been in existence for quite some time in the British Film Institute.

In May 1951, the B.F.I. began showing modern 3-D pictures at the Tele-cinema on the Festival of Britain South Bank site. Since last October, the B.F.I. gives regular 3-D programmes at this place now known as the National Film Theatre. One of their best in the series, "The Black Swan", is a beautiful ballet short starring Beryl Grey and is considered to be an advance on anything yet seen in 3-D.

OLD HEADACHE !

Patna, May 16.

Congress member Mr. Ram Sundar Tewary introduced the Bihar Prohibition of Smoking (at Places of Public Entertainment) Bill, 1953 in the Bihar legislative assembly.

The Statement of Objects and Reasons of the Bill says: "The evil practice of smoking in cinema and theatre halls is not only rampant but is rapidly increasing. Smoking indulged in such closed and congested places vitiates the internal atmosphere making it oppressive and positively injurious to public health. It is considered that in the interest of public health smoking should be prohibited".

Let us hope the Bill is passed soon without unnecessary argument.

BARGAINING

Tokyo, May 13.

According to the Japanese Trade Ministry, Japanese films consisting of 625 full length features, 73 documentaries and 408 newsreels, earned abroad a total of 830,000 dollars and 300,000 dollars more than in 1951, on a sale-contract basis. "Rashomon", however, distributed on a commission contract basis earned 500,000 dollars alone.

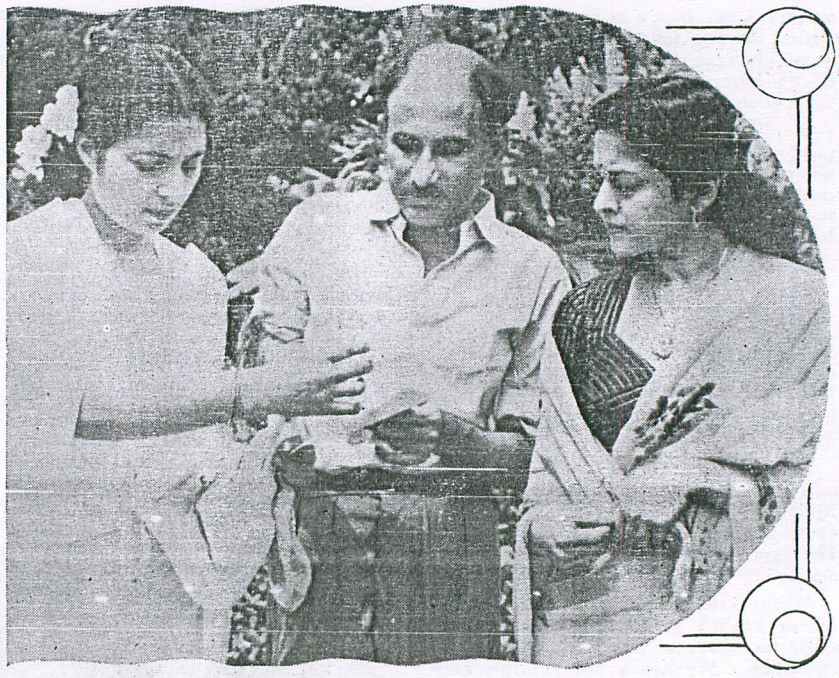
As against these Japanese films sent abroad, other countries send 6,500,000 dollars worth of films to Japan every year. If Japan desired to make her film industry paying she should export at least 10 films of the "Rashomon" class annually.

The Japanese Government intend to cut the imports of American films by about 40%. The American distributors have agreed to cut down their exports to Japan if they are allowed to remit all their yen earnings to U.S.

NEW CROSSING !

Hollywood, May 27.

A recent widower, Bing Crosby has begun dating pretty actress Mona Freeman. Mona, however, protests and says: "You can't make a romance story out of this".



They are not attracted by his bald head, they are attracted by the stuff inside. Since K. Ahmed Abbas became a producer-director he has met more women than ever before. The Communist Achala Sachdev has, ofcourse, a common theme to discuss but Nalini Jaywant also finds Abbas interesting in "Rahi", a social theme produced and directed by Ahmed Abbas for Naya Sansar.

Mona has divorced Hubby Pat Nerney recently. Bing may marry her soon if his fans want a new Mrs. Crosby. Mona will then acquire four ready-made Crosby juniors.

HARI HAR !

Belgaum, May 10.

An old Belgaum exhibitor, Mr. Krishnarao Harihar, owner of Deccan Theatres, died of a heart attack on May 9, while driving his car.

All cinema houses in Belgaum were closed for a day as a mark of respect to the dead man. The late Mr. Harihar was a great patron of music and dancing, particularly of the Goa school.

YOUNG "TOPPER" !

New York, June 8.

British born actor and comedian, Roland Young, died in New York at the age of 65.

Those who have seen the "Topper" series starring this fine actor, will always remember Roland with pride. The "Topper" series were based on the comic novels by Thorne Smith.

THE NAKED NOSE !

Bombay, May 15.

The Chairman of the Central Board of Film Censors has issued a directive saying that a dancing girl wearing a "nath" (nose ring) should not be shown in films. Again unless the story requires it, slave auction is banned, including any vulgar "shots" and dialogue pertaining to it. Illicit love and suggestive songs will also not be allowed.

What about the glamourization of illicit love in Hollywood pictures? The censors should open their eyes wide and also ban such lurid stuff.

PIMPING OR PRODUCING ?

Hollywood, May 20.

As Marilyn Monroe's curves excite more and more people, her salary keeps going up. Now she gets 1200 dollars a week an increase of 450 dollars over her last figure.

Fans can see her in "Niagara" though the role she plays is extremely disgusting. She carries on an affair with another man and with his help decides to do away with her husband. This is called pimping and not producing pictures.

BUSY MAN

Bombay, May 12.

Producer-director Devendra Goel became proud father of a son on Monday, May 11.

Devendra's recent picture awaiting release in Bombay is "Aas" starring Kamini Kaushal and Shekhar. He seems to be paying enough attention to his domestic activity as well.

POISON PAYS !

New York, May 27.

When millions see motion pictures the story is told in millions. Here are the astounding figures of popular hits of 1952. "The Greatest Show on Earth" collected twelve million dollars. "Quo Vadis" ten-and-a-half million, "The Snows of Kilimanjaro" six-and-a-half million. Less popular but big enough were "Sailor Beware", "The African Queen" and "Jumping Jacks" with more than four million

each. "High Noon", "Son of Paleface" and "Singing in the Rain" brought more than three million each. Over 120 Hollywood films reached the million mark.

MUNICIPAL, INDEED !

Bombay, June 1.

The Municipal Theatre which has been incubating through several municipal discussions for years now, is now passing through the hands of architects and engineers. The estimated structure will be constructed at the Nardulla Tank maidan at the junction of Annie Besant Road and Cadell Road. The cost will be at least 20 lakhs and the Municipality expects two-thirds of this amount from donors.

Then why call it a Municipal Theatre? If the public is anxious to build one they will do it better without the municipal label.

LOSING HOPE !

Hollywood, May 28.

Comedian Bob Hope is on a slimming diet these days. He has been asked to do away with twenty pounds and he is doing it the fruit-and-yoghurt way.

Recently he gave a banquet and invited crooner Bing Crosby to it. Bing didn't attend it saying: "I wasn't hungry". But Bob must probably have been hungry to have given the banquet.

RED TRAFFIC LIGHT

Madras, May 20.

The 35-member delegation headed by Producer-director K. Subramaniam which was scheduled to leave India on May 18, for a cultural tour of China, postponed its departure.

Some of the delegates were not given passports by the State Government. As regards the passport of Mr. Subramaniam, he was asked to surrender it to the Commissioner of Police.

The cultural dissemination has therefore got to wait.

CHANGING BEDS

Hollywood, June 1.

Film actress Hildegarde Neff secured her divorce from director Kurt Hirsch. Another star marriage heading for divorce seems to be that of Gail Russell. For the second time Gail has separated from hubby actor Guy Madison. And they have been married only five years.

SMOKE WITHOUT FIRE !

Hollywood, May 30.

Rita Hayworth's current boy friend Manuel Rojas has some original ideas. Recently he wired a smoke and noise bomb to the engine of her limousine.

But instead of amusing, the red-haired beauty got annoyed. Not all tricks win the woman's approval!

THE OLD STORY !

Bombay, May 22.

At a general meeting of the Indian Motion Picture Producers' Association, steps towards 'self-regulation' were taken. The new rules concerning the employment of principal artistes and music directors in three pictures at a time, were unanimously passed by the I.M.P.P.A.

The principal artiste is defined as a leading character whose presence is required for more than 15 shooting days. The artiste should work in at least nine shooting shifts of eight hours each per month.

When under contract, the principal artiste and music director should not leave the station without the permission of the producer.

If the principal artiste and music director, though contracted to work in three films or more, are not actually working in all the three pictures at the same time, then these rules don't apply to them. If a picture is suspended for more than two months, then the artiste or music director can work in another picture after intimating the I.M.P.P.A. The provisions of the rules will be embodied in contracts and all disputes decided by arbitration.

This is not the first time that such rules have been framed. When it comes to a scramble for box-office stars, the producers themselves become the culprits and sign one star for a dozen pictures. The 1953 craze is for pairing Meena Kumari and Bharat Bhushan because of their success in "Baiju Bawra". They are working together in more than half-a-dozen pictures. As long as there are such glaring instances, "self-discipline" and "self-regulation" will remain only a myth in spite of all over-enthusiasm.

NEW TRICKS

Hollywood, May 18.

The Polaroid Corporation which makes the spectacles for 3-D films has hit upon a new method of printing which will eliminate the use of two projectors at once.

In this new method called the "Vectograph", both the right-eye image and the left-eye image will be printed, ready polarized, side by side on one strip of film and run through one standard projector on standard reels.

The sound department in cinemas is also undergoing a revolution with Warners announcing a system of multiple track recording. They are trying the experiment in "The House of Wax" where twenty-five loud speakers will be fitted all round the auditorium. They claim that when the wax museum burns down, "it will seem to the viewer that he is completely surrounded by crackling wood".

There is no doubt that this atomic age is making the world a fearful place to live in. Let us hope with all these new innovations, theatres are not converted into hospitals turning filmgoers into patients.

PRICE OF FRIENDSHIP

Ottawa, May 17.

Canadian exhibitors spent $2,733,915 on film imports from the United States. Out of this amount $1,776,940 went for film prints and $257,935 for film rentals.

PAPA'S FORTUNE

Bombay, May 19.

Shobha, pretty wife of Ashok Kumar, presented her hubby with another daughter, the fourth child in the family, on Monday, May 18.

Ashok, who has a weakness for astrology, got the child's horoscope cast and he has been told that she is a lucky child.

Let us hope Ashok buys one more building before the first birthday celebration.

JAPANESE AFTER ALL !

Madras, May 29.

Addressing members of the Cine Technicians Association, Producer A. V. Meiyappa Chettiar gave his impressions on the Japanese film industry after his recent tour in the Far East.

Meiyappa said that the Japanese films were not advanced in technique. The producers believed in economy and simplicity and an average picture in Japan cost between Rs. 60,000 and Rs. 70,000. This was partly due to the short length of the films, absence of the "star system" and the bamboo-cum-brown paper improvisation for sets.

The studios in Japan mostly used home-manufactured machinery. A director usually made one picture at a time and the average length of a picture was 8000 feet. A female star was paid an equivalent of Rs. 1000|- per month.

The Japanese film industry is certainly not an ideal to be followed by Indian film producers.

MARY vs RITA

London, May 19.

Mary Castle, an exciting red-haired twenty-two year old girl, has a strong resemblance to glamorous Rita Hayworth. When Columbia saw her, they signed her on a five-month contract. That was when Rita was busy romancing with Prince Aly Khan. When Rita returned to Columbia, Mary left and signed with Universal-International.

Mary plays the dream girl in "Eight Iron Men", a Columbia picture. The dream sequence shows some front-line soldiers who haven't seen a woman for months and they almost lost their balance when they cast eyes on Mary Castle.

Let us hope that Mary who looks like Rita doesn't now start looking for her Aly.

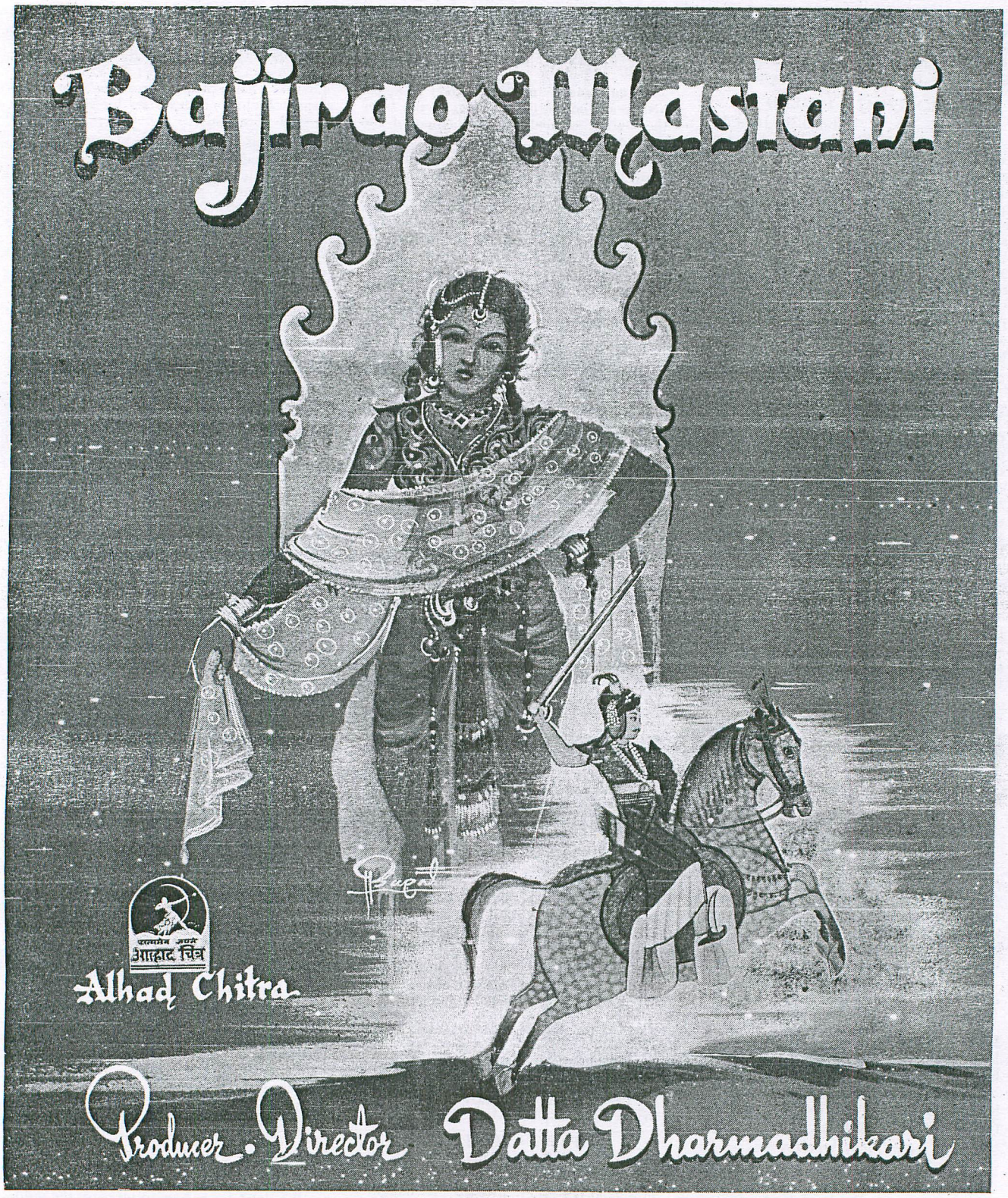
BEAUTY BY MEASURE

Hollywood, June 1.

In Hollywood there is a specialist for everything, big or small. One such is Harold Mulligan, an optician, who sees star eyes. He can tell whether a star is destined for stardom by measuring the proptosis and the palpebral fissure. These are high-sounding words which denote the distance your eyes protrude from the lid plus the width between them. According to Dr. Mulligan, much protosis plus a wide palpebral fissure are required for stardom. For instance, Joan Crawford, Bette Davis, Claudette Colbert and other film beauties have this advantage of "sticky-out-eyes".

Amongst newcomers, he likes blue-eyed blonde Carolyn Jones. Her eyes stick out 16 millimetres, which is four more than the normal while her p.f. is "well beyond the normal twenty-four and a half mm."

We don't know how to measure the millimetres so accurately but we certainly can spot beautiful eyes when we see a pair of them. And we have them in plenty in the Nimmis, Vijaylakshmis and Sumitras of the Indian screen. And we don't wish to measure either their metres or millimetres.



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Overseas : **ALL INDIA FILM CORPORATION (Overseas)**

WOES & ECHOES

Yes, those are problems which need to be guarded with both hands. They attract male eyes and make them roll round and round. That makes men cock-eyed and pretty Peace Kanwal knows this pretty well and tries to save the natural look of a million male eyes in "Dil-e-Nadan", a love tangle produced and directed by A. R. Kardar for Kardar Productions and now running at the Naaz in Bombay.

(This is the readers' forum—as and when space permits. From the producer to the lay filmgoer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient. —The Editor.)

FAIR AFTERWARDS !

"I have seen a letter on page 81 of your May 1953 issue from Mrs. Kunti Devi, who has complained against the USHA Embroidery and Tailoring School, Gumti No. 5 at Kanpur run by us.

"On seeing this letter I not only made enquiries from our Manager at Kanpur, but I personally on my way from Calcutta broke journey there and went into the whole question.

"The position is: that Mrs. Kunti Devi joined our Embroidery and Tailoring School on the 5th of November, 1951. An examination was held on the 13th, 14th and 15th of May, 1952. She did not care to take the examination although she was eligible. The reason can be that she had no possibility of passing the examination. She was a very irregular student and her attendance was 48.9 per cent.

"Later on we found that it would be better not to hold examinations every six months, but once every year. When this decision was announced all the students including Mrs. Kunti Devi were present and nobody objected to this decision. Not only that she continued to study upto November 1952 but even then her attendance was only 58.4 per cent. The next examination was held on 14th, 15th and 16th April, 1953 and on the 8th May she was declared successful.

"There are complete and proper records maintained in the office of the USHA Embroidery and Tailoring School, Gumti No. 5, Kanpur and are open for inspection by anybody. It would have been fair to us if before publishing the letter you had made enquiries from us."

Jay Engineering Works, Ltd.
DELHI. *Shanti, S.*
Circle Sales Manager.

YOUR SAY !

"I am very much surprised to read Mr. Lobo's remarks about the local Central Talkies (Filmindia, April 1953). I would not have taken any notice of it, but as they were unfounded and to keep up the good reputation the theatre enjoys, I shall refer to it here.

"The projection screen to which he refers as the main screen has never been neglected and is still in very good condition. I have yet to come across an exhibitor who allows the screen to be in the condition as described by him. Further as regards ventilation also considering the size of the auditorium it is quite adequately fitted with exhaust fans. It is indeed regrettable such baseless and misleading allegations should find place in the esteemed columns of Filmindia, a usually well-informed magazine."

MANGALORE. *K. U. Kamath.*
Central Talkies.

OLD JUNK !

"I was disappointed to see at the Metro the much talked of Metroscopix feature hardly running for half an hour. There was not much of novelty in it except that the objects, when seen through the red and green glasses seemed to come as if flung at the spectators. Without the glasses, the screen appeared blurred with the images lapping one over the other. At best it was an out-dated, appalling and crude attempt at 3-D brought out of cold storage to vie with current trends. If this is an indication of what 3-D is going to provide by way of novelty and entertainment, it is doubtful if 3-D will have a bright and lasting future in the film world."

BOMBAY. *Manu G. Bhagat.*

VOX POPULI !

"Your editorial "Save Us From Nehru" published in the April, 1953 issue of Filmindia is really intended as an eye-opener for Pandit Nehru. You have simply echoed the woes of the people through your pen—the mighty weapon of a true Congressman. How greatly we feel the

For particulars contact:- ANAND PICTURES, Rangmahal Studios, Dadar, Bombay 14.

Here is a choli with cut-out motifs arranged round the neck. They are cut from the same material and placed on coloured net to create this flattering design.

loss of Sardar Patel at this moment? But we are fortunate in having another 'Patel' who may gradually fill up the vacuum."

LUCKNOW. *Prakash Narain.*

LITTLE MEN, WHAT NEXT?

"Your review of "Teen Batti Char Rasta" must have caused insomnia to your enemies who still delight in pointing an accusing finger at you. Nothing upsets small men more than uprightness in their enemies, and I am sure a number of our producers who have never stopped even at hitting you below the belt must be cursing you for not playing the game by being small like them. A critic of your calibre should in fact be garlanded by everyone of our film producers for the simple reason that telling truth is always an unpleasant duty—and this duty you have been doing by them all these years. By the way, what has our 'ace' producer Shantaram to say for the successive good reviews you have given for his pictures—"Amar Bhoopali", "Parchhain" and now "Teen Batti Char Rasta"—when he has not spent so much as a farthing by way of advertisement in "filmindia"."

BOMBAY. *Mohansingh, S.*

AL-HAMD-U-LILLAH !

"You have done it again. What a gem of an editorial you have written while trying to 'Save Us From Nehru'! It is a complete review of the sad Indian history after independence.

"You have been in this game for a long time and you should know how to keep at a safe distance from our evil tempered leaders but this time you have dared to dig deep into the dark career of Nehru's five-year administration.

"May the blessings of Allah be on you and let Him save you from the wrath of the Sultan Nehru!"

BOMBAY. *S. Chakrapani.*

THINK IT OVER, KESKAR !

"Nowadays we come across a number of dubbed versions in Hindi and other Indian languages of popular foreign films, the recent ones being "Vansundari" ("Blue Lagoon") and "Chirag-e-Alladin" ("A Thousand and One Nights"). Evidently, the foreign producers want to exploit new markets in India for their products.

"But this is going to prove harmful to our country in the long run for the simple reason that our illiterate masses, who have hitherto remained unaffected by the exhibition of sexy foreign films, are now forced to witness embracing and kissing scenes in the dubbed versions of these films. While it is true that a minor percentage of our masses has been recently seeing such colossal English films like "Samson and Delilah", "David and Bathsheba", etc. (all Technicolor films, of course), it cannot be denied that the dubbing of popular foreign films does attract a larger number of the masses, who actually mistake such films for genuine Indian ones. That the masses do not like such films will be clear from the fact that when in the trailer of "Vansundari" (Hindi "Blue Lagoon") Jean Simmons came in a bathing suit and kissed the hero, cries of "Shame! Shame!" came from all sides of the theatre. Is further proof needed to show that the dubbed versions actually do more harm than the original ones? Cannot our Censors refuse to give certificates to the Hindi and other Indian language versions of sexy foreign films so that at least our illiterate masses are saved from the poisonous impact of such films?"

K. S. Sankara Narayanan.

NEW DELHI.

POWER MAD P. M. !

"If superlatives were horses, you may be quite sure that many of your readers such as myself might clamour to ride on them, for indeed one can exhaust all one's stock of superlatives and yet not be able to describe that excellent editorial of yours, captioned as "Save Us From Nehru"!

"Written in that typical excellence of style, the said editorial is a frank and blunt comment on the existing state of affairs in our country, and comes at a time when it is worth its weight in gold. You have once again risen to the occasion in throwing light on one of the burning yet controversial topics of the day. You, indeed, and yet once again, deserve our heartiest congratulations for your bold and courageous attack on Pandit Nehru and his policy of double-dealing and double morality. Through your inimitable style of writing and of presentation of facts, you have fully succeeded, in addition, in showing Sheikh Abdullah in his true colours—as also in blowing the wind out of his 'patriotic' activities and policies—for which we can all be very grateful to you.

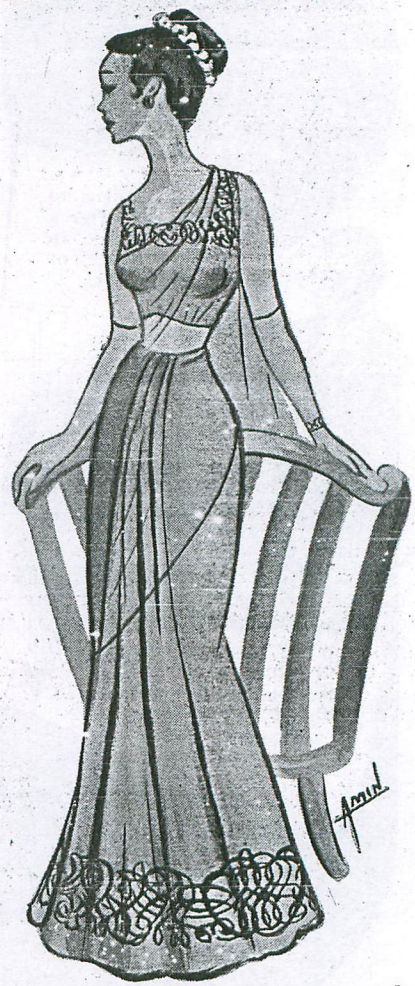
"The article is at once an eye-opener to the Congressmen all over India who, while acting as stooges of Pandit Nehru, live in their own world of blasphemous power politics and unreality. It, indeed, is a clarion call to them, asking them to close their ranks and put Abdullah in his proper place before it becomes too late to act. All of us who, like you, are the supporters and well-wishers of Congress, pray wholeheartedly that every honest and conscientious person in this country, whether of Congress or otherwise, may wake up, before long, to see things in their true and proper perspectives, for then only can we hope to be saved from Nehru and his all-too-clear dictatorship!"

NEW DELHI. *Indra Mohan Sahai.*

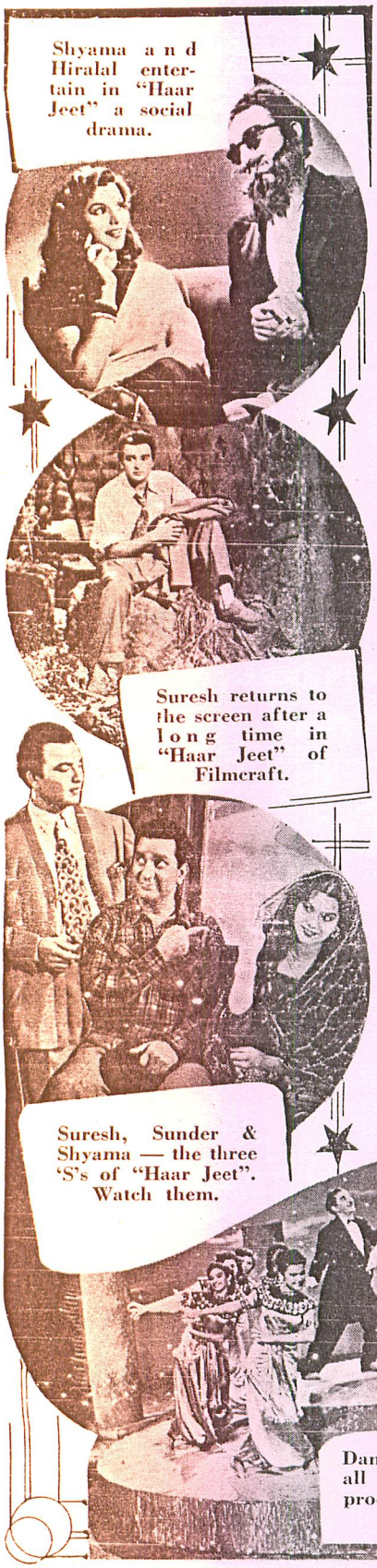
CONVEYED !

"Convey my thanks to Judas for his attack on this latest imitation of Hollywood by our producers in Indian pictures, viz. showing the screen heroes in strip-tease acts with their chests bared. Along with the fact, that a picture showing our Premnaths and Dilips with their hairy chests in ham roles at once becomes disgusting and irritating, we also agree with Judas when he says that the exhibition of such scenes and acts doubtlessly has an immoral influence on our girls."

NEW DELHI. *Indra Mohan Sahai.*



Gold thread embroidery on a deep purple georgette saree is most suitable for a gay occasion. The choli should be in lilac crepe to complete the ensemble. To be sure, you will make a pretty picture of harmony.



Shyama and Hiralal entertain in "Haar Jeet" a social drama.

Suresh returns to the screen after a long time in "Haar Jeet" of Filmcraft.

Suresh, Sunder & Shyama — the three 'S's of "Haar Jeet". Watch them.

Dancers all and lovers too! Meet them all in "Haar Jeet", a romantic story produced by G. A. Thakur for Filmcraft.

WELL, KESKAR BABU ?

"The Government of India through the Postal Department charge us Rs. 15|- per year for keeping a radio set. In return the people have to hear some old old film songs, news, classical music, ministers' speeches on important occasions.

"Goa and Ceylon commercial stations give interesting programmes in Hindi and English. The tendency of the public to ignore AIR altogether is now evident and they now go in for these foreign stations which keep them entertained for hours together. Recently Radio Ceylon has changed its Hindi programme for the convenience of the public. This change is most welcome and many must have been feeling very happy about this change. Will the AIR also give us some recent film song hits which are even otherwise becoming very popular and are already on the lips of the filmgoers?"

BOMBAY. *Mrs. Satwanti Dayal.*

LOVE'S LABOUR !

"Your editorial "Save Us From Nehru" in the April issue of Filmindia is a remarkable masterpiece of healthy journalism. I feel such contributions should be given universal publicity. I have yet to come across, in any other English or vernacular journal, such a sound, logical, constructive and bold editorial submitted convincingly to those blind followers of the Congress and the worshippers of Panditji. This should serve as an eye-opener to our leaders and also to those working in the judicial departments. This is no doubt a bold exposition of deplorable facts: but the trouble is that the fools themselves cannot be expected to brood over their follies. Can Panditji be an exception to this?"

BHUSAWAL. *R. G. Gupte.*

A MOGHUL DEATH.

"Death is always an occasion for grief but the way it is turned into an advertisement for our secular state is really regrettable. Shri Asaf Ali's sad demise at his post of duty should have been treated as a nation's loss and not become one more excuse to indulge in showmanship.

"Contrary to all practice Government Offices in Delhi were closed for the first half of the day to facilitate people to join the cortege. State buses plied from Ajmeri Gate to Nizamuddin grave yard (a distance of 7 miles) to carry "mourners" free of charge. Does "SECULARISM" need to be subsidised like this? The gun carriage, the military band and the muffled drums for Asaf Ali looked more like an exhibition of Indian "SECULARISM" for foreign consumption and local impression than genuine symbols of grief and respect for the dead.

"A former Indian ambassador to Switzerland died in the same manner with his boots on but I doubt whether his funeral was held in the same manner."

KALYAN. *Teckchand Mirapuri.*

TEACHING NEHRU ?

"Your editorial "Save us from Nehru", which appeared in the April issue has really been a bold and courageous attack on the policies of Nehru and Company.

"I am not much interested in politics, but as a student of Law I cannot resist appreciating the strength of arguments contained in your above mentioned editorial. All the points are clear, self sufficient and complete by themselves, leaving little doubt for the contrary to be true.

"Though Nehru has been just like an idol of God worshipped blindly by millions, you have opened the eyes of thousands who now quite clearly know the weaknesses of our Prime Minister.

"So many political forecasts of yours have come true, that I am afraid the one concerning Kashmir and Abdullah will also come true. I wish your editorial success in serving as an eye opener (though it is almost impossible) to Panditji and party in finding out a better and proper solution for the Kashmir problem and in getting rid of the demon who is snatching away the beautiful territory from India's hands."

BOMBAY. *Mansingh Bhatia.*

RED TACTICS !

"The anti-Dulles demonstrations held in Bombay and at other places in India provide food for thought to those Indians like me who are neither attached to any political party nor interested in anything but the welfare of the motherland. If Mr. Dulles can be termed as a "war monger", it is difficult to see how those that place him in this category can be called "peace mongers". What pains me is the spectacle of a number of our young men and women frittering away their energies in organising black flag demonstrations, when they could more usefully employ themselves in the slums of the poor. Again, it passes my comprehension how Peace will be brought about by spreading hatred against one who is admittedly an eminent statesman of a great nation. For the sorry state of affairs everywhere around us and the various conflicts that are raging whether in Korea or elsewhere, the panacea seems to be a change of heart on the part of all the great powers, which is nothing short of a miracle now!"

BOMBAY. *Mohansingh S.*

BIKINI STATISTICS !

"The claim made by the Government of

We don't know in what Nirupa Roy graduates now seeing that she has been gracing a doctorate since long. But there she is, an old favourite in a new garb, in "Dharma Patni", a domestic theme directed by Ramchandra Thakur for Harischandra Pictures.

India that Rs. 178 crores have been spent on refugees is misleading. As a matter of fact over Rs. 100 crores of this amount is capital investment. The money spent on housing and loans is recoverable with interest.

"Some time back Dr. Choithram P. Gidwani M. P., President of All-India Refugees Association, had been informed by the Government that up to November 1952, the State Governments had sanctioned small loans to about 175920 persons of an aggregate amount of Rs. 11 crores. The average works out to Rs. 660 only. Now, Mr. Editor, tell us, is it possible to start life with this amount, maintain oneself and one's family and then return it after three years with three per cent interest?

"Now let us assume, for argument's sake, that the Government has spent Rs. 178 crores on relief and rehabilitation of all the refugees whose number according to the Annual Report of the Ministry of Rehabilitation is over 80 lakhs. The average works out to Rs. 222-8-0 in 6 years i.e. Rs. 3-1-5 per month! A very grand sum indeed! No doubt the Government of India feels proud of this achievement!"

BOMBAY. *Motiram Kishinchand.*

MARWARI'S PROFITS !

"Your leader in the May issue is unique in dispelling the mist of doubt that had spread over the none-too-pleasant Jain-Morarji controversy. It purposively reveals that the lust for profits on the part of the demi-God Marwari press baron was conveniently blanketed under the camouflage of 'freedom of the press'. In the wider interests of the fourth estate, you have done a signal service in as much as you have met the ends of justice and fair play by separating one issue from the other. Mixing up of the two will do no good to anyone, on the other hand it may in all probability threaten to jeopardize the noble cause of the press itself which so many people avowedly show their hurry and anxiety to uphold. While the hue and cry of some over this pertinent issue has only heightened the malady by misrepresenting the case on its pure merit, I am confident people in their saner moments will aver that you have more ably lived up to the noble traditions of journalism by expressing unequivocally your own views on the matter concerned without any fear or favour.

"Filmindia's stand on this issue is in the nature of a vital and solid contribution to 'freedom of the press' and a great pointer as well to those who have deviated from the right path possibly in their weak moments.

"I feel tempted to add that to me, it appears that actuated by your intense love for the sanctity of this noble profession you have acted as a torch-bearer and shown objectively through this article how to make the press a virtual bulwark against all possible onslaughts. Hats off to 'filmindia' and its editor!"

ARRAH. *Prem Chandra Sinha.*

STOPPED LEARNING !

"Your leading article under the caption "Marwari vs Morarji" in the May 1953 issue of Filmindia, has come not a day too soon. For, Mr. J. C. Jain, the General Manager, was raising a hue and cry, day in and day out, under the bogey of "Freedom of Press in danger" even as the Muslim Leaguers did in the past with "Islam in danger". You have hit the nail on the Marwari's head when you said that "Jain's unholy acrobatics over advertisement profits have at least been useful in exposing the true complexion of journalism in our country.

"And you have rightly not spared the self-righteous Morarji whose "peculiar lack of tact and intelligence", as you have so aptly put it, has placed both the Chief Minister and his Government in an embarrassing situation. Will Minister Morarji shed his superiority complex and learn to benefit by the considered and sagacious counsel of a seasoned journalist like Mr. Baburao Patel?"

SECUNDERABAD. *A. V. Narasimhan.*

THANKS !

"Bouquets to you for your highly impartial and logical editorial "Marwari vs Morarji" in the May issue of "filmindia". You have very ably exploded the Marwari's passion for profits under the guise of the freedom of the press and making a mountain of a mole hill in pursuit of his own selfish ends. While taking sides with Morarji and justifying the State Government's action in stopping State advertisements to the said papers to economize public funds, you have resorted to a fair and dignified approach towards the whole controversy."

BOMBAY. *Manu C. Bhagat.*

MARWARI vs MORARJI !

"Practically every paper in India had something to say on the Bombay Government order withholding advertisement from the "Times of India", but your editorial in the May issue of "filmindia" is in a class by itself: it is dignified, logical and balanced. The arguments you have advanced in support of the Bombay Government order bring to bear on the issue absolutely new light. Hats off to you! You have really seen the problem from the point of view of a working journalist.

"Specially during the last two years your editorials have shown a marked mellowness. It seems your failing health and old age have not prevented you from taking pains to see every national event in all its aspects before expressing your opinion. Your clear thinking is really marvellous. However bitter sometimes the language, it will no doubt be conceded even by your worst critics that you are motivated purely by the national good. May God enable you to render many more years of valuable service to Mother India!"

BOMBAY. *Mohansingh S.*

Lalita Pawar has been a woman of many parts and moods and her versatility seems to be almost endless. We don't know whether she has a newborn baby in that leather box but don't be surprised if she is getting rid of illicit goods in "Firdaus", a social theme produced by New Premier Films.

MADHUBALA *Presents*

Written and Directed by

VAJAHATMIRZA

Starring

MADHUBALA

CHANCHAL. YASMEEN AND ???

MADHUBALA LIMITED,

ARABIAN VILLA, PALI ROAD,
BANDRA, BOMBAY 20.

REVIEWED IN HOLLYWOOD

(By: Our Special Correspondent)

[Everyone in the world knows that Hollywood producers live on tainted money — money earned by glamourising lusty sex and violent crime. While good Americans are trying to feed a hungry world by sharing the surplus of their food grains with the rest of the world, profit-conscious Hollywood scoundrels have been poisoning the world by creating new wants and desires in simple folks and condemning them to a life of crime and frustrations.

In this non-violent and peace loving land of Buddha and Gandhi, Hollywood pictures have planted new crimes of sex and passion and ruined a million Indian homes. While a lot of harm has already been done, we can prevent further disaster only by strictly censoring Hollywood's bad pictures. By a special arrangement, therefore, we get these reviews of Hollywood's dangerous pictures, straight from its poison factories, as soon as these pictures set out on their anti-social career. These reviews are intended to warn our censors in time in public interest and provide guidance to our parents in selecting the right entertainment for their children. While we welcome all good pictures from Hollywood, we feel that the bad and dangerous ones must not be allowed to be screened in our country. The Editor.]

Star Ratings: *Disgusting and Highly Objectionable; ** Very Poor—Not Worth The Money; ***Not So Bad; ** Worth Seeing By All.**

*S a l o m e (Columbia)

Cast: Rita Hayworth, Stewart Granger, Charles Laughton

That Hollywood has been selling sex and spectacle in the garb of so-called religious pictures allegedly based on Biblical stories is known to all but the pitiably naive. That its foremost motive in producing such pictures is to feel the naked hardness of the dollar rather than propagation of any religious teachings is again plain to all except those whose vision does not stretch beyond their noses. If any proof of this was needed after numerous such pictures, it was abundantly supplied in Cecil B. deMille's "Samson and Delilah" in which deMille turned the Bible into a handy version of Arabian Nights. The chorus of protest that this sex-laden picture drew from conscientious critics still echoes in sensitive ears. It has been reported that deMille saw 'perfect' screen entertainment in the story of Samson and Delilah because it was "so full of hate, passion, frailty, treachery, murder and violence". That should set at rest the minds of those who still suspect Hollywood producers of noble intentions. Cecil deMille's brazen confession reveals the dirty design.

This time it is the turn of Columbia to pander to the sex and glamour greedy cinema audiences in "Salome". The picture is already being described as "lavish", "sumptuous", "brilliantly colourful", "opulent", "full-blown spectacle" etc. etc. Behind all these hard-hitting commercial adjectives "Salome" is hardly the pure, proper and purifying screen entertainment that one expects from a picture based on a Biblical story. The prophet, John the Baptist, who was denied justice in his own day could not be expected to get it from Hollywood by those who know what Hollywood stands for. "Salome" is not dedicated to the simple, unglamorous, fur-clad ascetic who preferred to lose his head rather than lose his noble ideals. It is dedicated to the sinuous, seductive, silk-sporting Salome and glorifies her even at the risk of distorting the Bible. According to the Bible, Salome, willingly playing her mother's game, categorically asked King Herod for the beheading of John the Baptist. Says the Bible: "And she [Salome] being before instructed of her mother, said, Give me here John Baptist's head in a charger." But Columbia wanted to make a real heroine out of Salome, so in the picture she not only does not cause the prophet's death but actually tries to defend him and becomes his devotee. The dance which according to the Bible she had executed before Herod to win a 'carte-blanche' from him and to use it to get John beheaded, is performed in the picture to secure John's release from the prison. And all this trouble to re-write the Bible has been taken only to make an effective heroine out of the glamorous Salome of the film.

If "Salome" had not been designed to be a lurid merchandise of sex and glamour then the producers would have shown less zeal in provocatively attiring Salome and polishing Herod's palace. They could have shown the sinners less glamorous and alluring and the mode of their living less tempting and appetizing. They could have toned down the loud sirens of sex which Salome emits while performing that dance of the seven veils. They could have shown Herod more subtle and less crude when curling up his mouth with lust, passion and lecherousness. And according to the dictates of sheer decency and discretion they could have easily abstained from presenting on the screen a scandalous and revolting sex situation in which Herod is shown as writhing with a depraved desire and lust to have carnal satisfaction with his own step-daughter. In sheer decency and good taste they could have avoided showing Herodias as a mother not only willing but eager to put her daughter in her husband's bed. They could have easily shown that Herod agreed to John's beheading because of his rash promise and not because of his uncontrollable carnal hunger for his step-daughter because the Bible clearly says: "And the king was sorry: nevertheless, for the oath's sake, and them which sat with him at meat, he commanded it [John's head] to be given **her.**"

But Hollywood which can change the Bible without any qualms to suit its own evil designs will not lift its finger to avoid something which is repugnant to the moral and aesthetic feelings of the spectators. And though Hollywood's imagination fails itself when something good or noble is to be presented on the screen, it works overtime when faced with a situation like the dance of the seven veils or Herod's lewd desire for his step-daughter. The question is not whether what is shown is historically true or not. The point is whether it is fit to be shown on the screen, whether such an ugly spectacle can be included in a picture with a general audience classification without embarrassing the audience.

The American Production Code by which the Hollywood pictures are supposed to abide lays down: "the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin". And the Code further explains, "This is done: when evil is made to appear **attractive or alluring,** and good is made to appear **unattractive**". "Salome" violates this clause in a fla-

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Reviewed in June 1953

"Niagara" (20th Century Fox)	**"One Girl's Confession"** (Columbia)
"Ruby Gentry" (20th Century Fox)	**"Girls in the Night"** (Universal)
"The Hitch Hiker" (R. K. O.)	**"The System"** (Warner)
"Angel Face" (R. K. O.)	
"Split Second" (R. K. O.)	**"The Girl Who had Everything"** (M.G.M.)
"The Naked Spur" (M. G. M.)	

Read the reviews and avoid these pictures

grant fashion. The way it presents the decadent life of Rome and the court of Galilee in an opulent, glamorous, spectacular, attractive and alluring manner, far from holding it to censure, it only succeeds in engendering a craving for luxurious and voluptuous life in the spectator. And the screen time the picture devotes to this could not be increased without making it a song of sex and sin. After seeing the picture one only remembers the lavish and shining palace sets, the sumptuous clothes of the royal personages and their rich food, fruits and wines. And in contrast the poorly-clad prophet is forgotten even before one leaves the theatre. When one watches Salome dropping off veil after veil in her dance before Herod, he does not remember that she is doing it to save the neck of a religious ascetic, he only wishes that she had not stopped at the sixth veil but had cast away the seventh one also and brought the whole tantalizing game to a screaming climax. The spectator canot be called perverse for wishing that. Perversity is shown by the makers of the film when they decided to serve steaming sex and glamorous sin to the raw gaze of the impressionable picturegoers which could only result in tickling their sensual urges.

It should be clear therefore that "Salome" is not an honest religious picture giving a wholesome glimpse of the courage and hardships of the early followers of the Christian faith. On the contrary it looks almost a gilded pill which makes a viciously delectable dish out of the decadence of that era.

The story as presented on the screen is about Salome (Rita Hayworth) who is banished from Rome for falling in love with a Roman officer. She returns to Galilee to her mother Herodias (Judith Anderson) who had married Herod after divorcing his brother. When prophet John the Baptist (Alen Badel) calls Herodias an adulteress and begins to accuse her openly in the city, she presses upon Herod (Charles Laughton) to behead him. Herod declines fearing that he would meet the same agonising death that his father did if he would harm the prophet. When one of Herodias' attempts at getting John murdered fails, Herod puts him in a dungeon to save him from her. Noticing that lecherous Herod's passions were being inflamed by Salome's beauty she asks Salome to dance before him and surrender to his lustful wish. At first Salome revolts at the suggestion but decides to dance before him with a view to secure John's freedom when she learns that her lover Claudius (Stewart Granger) was a secret follower of John. When Claudius objects to this she assures him that she would not allow herself to be possessed by Herod. During the dance, however, promising Herod to persuade Salome to surrender to him Herodias gets Herod to order John's beheading. When the head is borne into the hall Salome is shocked and denounces her parents. Later Claudius takes her away from there and in the end the two are shown listening to the words of Christ.

Final Verdict: "Salome" is a shipload of sex, spectacle and glamour heaped over a tiny speck of religion. The Production Code of America, which is usually observed in breach, proves to be a mere scrap of paper in this instance. Let the Indian Censors prove themselves wiser because "Salome" is inaccurate as history and obnoxious as screen entertainment.

*Cry of the Hunted (M. G. M.)

Cast: Vittorio Gassman, Polly Bergen, Barry Sullivan

Entertainment is an essential nourishment in man's life which he needs to refresh his mind, relax his nerves, broaden his knowledge and outlook and to safisfy his aesthetic hunger. But the kind of entertainment Hollywood manufactures hardly ever serves this purpose. Being wedded only to profits Hollywood has given a totally perverse meaning to the term entertainment. In the name of entertainment it has shown and taught people things which are discreetly and judiciously kept away from them in their normal walks of life. Under the pretext of entertaining us Hollywood has shown us the case histories of thousands of criminals, murderers, thieves, robbers, desperadoes, bandits and such other men who disturb the legitimate peace of the world and seek to make it uglier. The result is that today's picturegoer knows more about crime and criminals than he does about any other thing. Today's film-fed youth knows at the tip of his tongue who was the Texan who drew his gun fastest, or the outlaw who took the longest to be outwitted, or the robber who was never rounded up, or the killer who carved the biggest graveyard, or the bandit who beleaguered the biggest number of stage-coaches, or the pirate who plundered the largest number of ships or the gambler who gudgeoned the maximum number of people. But the same youth does not know that Aristotle is not the name of a goat, that Bacon is not a breakfast item, that Christ means something more than the picture of a man with a visible bleeding heart, that Abraham Lincoln was not just a tall and lanky man, that Karl Marx was not a clown and that Gandhi was not an advertisement of loin cloth. All this is because, with a devilish persistency Hollywood has been introducing us to an endless gallery of rogues and criminals and has been vigorously contributing to the crime and corruption of the world.

"Cry of the Hunted" is a similar item of 'entertainment' which deals with the hunt for an escaped convict in which the law is shown outwitted for about an hour only to triumph at the frittered finale. It contains the usual brutal fights, grim action and sordid situations which remain extremely unpleasant behind all those adjectives—taut, tense, suspenseful etc.

When tight-lipped Gassman, who is imprisoned for robbery, refuses to give away the names of his accomplices he is transported to another place for further questioning. But on the way he effects an escape and heads for his home in Louisiana. Assigned to arrest him Sullivan follows on his heels and though he traps Gassman a couple of times he manages to escape, once aided by his wife who knocks Sullivan unconscious. Later the two meet again in the swamps and begin a brutal fight which comes to an end when Sullivan finds himself trapped in quicksand. Unable to see him die such an ugly death Gassman pulls him out but later himself becomes sick. Overtaken by an unhelpful nature the two fight against it together till help comes and they land back at the prison. In the end Gassman shows himself as a good prisoner and after serving his term secures his release.

Final Verdict: This is a sordid picture loaded with crime and violence and as such should find no place in the entertainment of those who believe in life being decent and healthy.

*The Blue Gardenia (Warner Bros.)

Cast: Anne Baxter, Richard Conte, Ann Sothern

This is a routine murder mystery picture but the plot is of a very demoralizing nature. The characters who are involved in the story are not very pleasant or exemplary people, because they are shown as believing in free love and unbridled sex passions. The principal incident from which the picture derives its mysterious character is in a crassly vulgar taste and is very objectionable. An artist takes a young woman to his house and gets her drunk with a very dishonourable intention. When the girl becomes intoxicated he tries to molest her. He does not succeed but even if he had succeeded what more immorality could Hollywood show on the screen seeing that the actual sex act cannot be shown. If such a picture would not plant immoral and filthy ideas in our youth, we wonder what else would? People who have not learnt such tricks before from Hollywood's previous pictures can do so now and take a girl to an apartment, fill her up with liquor and satisfy their criminal sex lust. This is how Hollywood is helping the youth of the world!

Raymond Burr is an artist and a sort of a satyr who first tries to date Ann Sothern and failing at that seeks Anne Baxter's company, who is Sothern's roommate. Burr learns that Baxter has already a lover in Korea and doesn't find things very encouraging. When

his other girl friend, Ruth Storey, tells him that she was with a child he shakes her off his shoulder and once again invites Baxter to go out with him. Feeling lonely and disappointed in her own romance she accepts the proposal and allows herself to be enticed by him into walking into his apartment. Burr serves a number of drinks to Anne Baxter and when she becomes fairly cock-eyed he makes advances to realize his carnal desire. Baxter repulses him and striking him with a poker herself passes out. She wakes up in the morning to find Burr dead on the floor and rushes back home with fright. She approaches Richard Conte, a newspaper columnist known to her, who was carrying on a private investigation. Conte becomes convinced of her innocence but in the meantime the police close upon Baxter and arrest her. Continuing his search for the real murderer, he comes out with Burr's pregnant girl friend Ruth Storey as the real culprit. She had murdered Burr entering his apartment after Baxter had passed out. In the end Anne Baxter is exonerated.

Final Verdict: The picture is an unpleasant murder mystery with highly objectionable sex situations. It doesn't deserve a showing even to adults.

*Problem Girls (Columbia)

Cast: Helen Walker, Ross Elliott, Susan Morrow

With its characteristic viciousness Hollywood seizes any handy problem to prepare a filthy stew of crime, vice, and vileness for the consumption of the illiterate audiences of the world tossing away the consideration of how it would affect them. "Problem Girls" is such a stew. It is a sort of a mysterious medical melodrama dealing with a problem which is probably more peculiar to America than to any other country. It is all about psychopathic girls and a private school where instead of being treated they are maltreated. This institution is shown to be run by people who are not only degenerate but crooks and criminals as well. This may be the washing of a dirty American linen in public but we wonder why its stench should be instilled into the nostrils of other nations. These pictures have no business to be shown in other countries where they only paint America as a nation of neurotics and plant new evils and fears in people who have not been so far affected.

Apart from this we very much doubt if a picture like "Problem Girls" can at all prove useful even in America in eradicating its domestic evils. This picture is not the study of a problem. It is a canvas of crime. Practically all the characters are shady, vile or crooked while the plot consists of murder, blackmail and other evil schemes. And if with all this anybody calls it a serious problem picture he must be a rare fool.

While waiting for his license to practice medicine Ross Elliott joins a private school of mentally deficient girls. Shortly after his arrival he discovers that instead of a psychopathic school it was a criminal institution with its nominal head an alcoholic, its virtual head, Helen Walker, an extremely evil woman and an entire faculty consisting of neurotics and misfits. He finds the neurotic pupils being mercilessly beaten instead of being treated. While treating Susan Morrow, introduced to him as the wife of James Seay, the school's athletic instructor, for a self-poisoning case, Elliott smells some shady business but before he can learn more he is kicked out of the school with a warning to keep his mouth shut unless he wanted to be prosecuted for practising without a license. However, he still persists in his enquiries secretly and learns that Seay and Helen were simply claiming Susan as a relative and that Seay was the murderer of his rich wife who had left a huge fortune behind. Convinced that Susan will also be similarly murdered he sneaks into the school and takes Susan away from them. Later with the help of the authorities he succeeds in bringing Seay and Helen to book and in cleaning up the mess in the school. He is rewarded with Susan's hand in marriage.

Final Verdict: This is a distasteful and shady picture about neurotics, alcoholics, psychopathics, murderers, blackmailers and crooks. It deserves to remain canned in tins for ever.

*Powder River (20th Century Fox)

Cast: Rory Calhoun, Corinne Calvet, Cameron Mitchell

How far the American mind has become immune against sensible or serious thinking is to be seen in the term 'Western'. This is a dangerous word. Under this label America's film factories can show any amount of crime, violence, brutality and lawlessness and get away with it. Scenes of crime, violence and gangsterism which would render any other picture fit only for restricted exhibition are enthusiastically allowed in a picture which happens to fall under the category of 'Westerns'. With the exception of a few pictures which properly emphasize and extol heroism, courage, bravery and chivalry, these 'Westerns' only serve to provide a show of gun-play, violence, and debasing passions, usually provoked by greed, lust or desire for revenge. The spectator who witnesses these 'Westerns' fails to distinguish between the courage of a criminal and the courage of a righteous person. And instead of instilling the right type of courage in the people these pictures simply condition their minds to appreciate and imitate any kind of criminal hardihood. Were it not so there would be more heroes and less criminals in America today.

The only remedy against this is to put these so-called 'Westerns' to a stringent censorship and to allow for exhibition only those pictures which show the courage to do right things in proper proportion and balance. Any picture which in the name of 'action' and 'thrills' simply shows violence, trigger-happiness and the activities of lawless desperadoes should be banned forthwith.

"Powder River" is the typical 'Western' which under faint pretenses simply shows violence, gun-play, and ambushes. There is a neurotic, gold-greedy murderer. There is a woman saloon operator advertising sex. There is the usual outlaw with his quick-on-the-trigger gang. And of course there is the law-enforcing marshal to give the picture its thin pretense of goodness. Among them they work out a fairly bloody and lawless picture.

Rory Calhoun who had given up wearing a gun after having witnessed so many killings in the past, once again takes up a gun in hand and accepts the post of the Marshal of Powder River in order to track down the murderer of his friend. He suspects the outlaw Carl Betz of being the murderer. While arresting Corinne Calvet, who runs a saloon, for cheating in gambling Calhoun comes across her friend Cameron Mitchell who had given up practising medicine because he suffered from a brain tumour and becomes his friend. Soon Penny Edwards, who loved Mitchell, also arrives in town and becomes friendly with Calhoun. Calhoun and Mitchell try to trap Betz with a bait but fail. Hoping to lure him into town Calhoun puts Betz's brother in jail. Betz's men try to kill Calhoun but they succeed in wounding only Penny. Mitchell treats her successfully but finding that she was no longer interested in him, having shifted her love to Calhoun, he decides to go away alone. Before he leaves Betz and his gang come to attack but are wiped out by Calhoun and Mitchell. During the fight it is revealed that Mitchell is the murderer of Calhoun's friend. Calhoun draws his gun but Mitchell dies of brain tumour instead of Calhoun's bullet which misses him.

Final Verdict: With its gun-play, outlaws, murderers, and gambling saloons the picture should not be shown to children and adults should be ashamed of seeing it.

*Luxury Girls (United Artists)

Cast: Susan Stephen, Larry Ward, Anna Mario Ferrero

In America sex sells better than hot dogs. Hollywood knows this and started selling sex in an organized manner on an international scale. There are various ways known to Hollywood of doing this; some are sub-

tle, some are crude, and some common. "Luxury Girls" is the crude way of attracting customers to Hollywood's sex shop. The picture shows glamour and a good bunch of girls who seem to know that clothes are not strictly meant for covering one's body. What else they are meant for these girls show in this picture. The story is trite and trifling which shows a wrong and objectionable pattern of life a set of girls from wealthy families set for themselves in a school in Switzerland. Instead of studying books, they seem to be eager to study men. Instead of pursuing knowledge they seem determined to pursue love and romance to get 'good time'.

Girls of different nationalities form the membership of a school in Switzerland run by a science professor and his wife. Anna Mario Ferrero who believes in 'sophistication' and 'good time' is the 'smart' girl from whom others borrow their manner of dress and behaviour. Susan Stephen, an American girl, joins this school and finding the girls of Anna's group tilting up their noses at her she makes friends with Brunella Bovo, another scorned girl and becomes her room partner. When the rich, car-equipped American Larry Ward begins to pay attention to Susan, she gets her passport to enter Anna's circle. After sometime, however, Susan finds herself a lover in Jacques Sernas and a social asset in the swanky limousine her father presents her. With a convertible car and a handsome lover, it doesn't take long for Susan to walk into Anna's room as her new partner. This partnership proves troublesome because of a number of intrigues and Susan feels especially disconcerted when Anna begins to covet her lover too. In the meantime, Brunella, who had begun to feel more lonely and disappointed since Susan left her room, resorts to stealing jewelry in order to find her way also up into the sophisticated circle. She is, however, caught and expelled from the school. Finding even her parents unforgiving she goes to commit suicide. In a hectic search she is rescued before she can jump down the mountains. At last feeling that the school's atmosphere was not healthy Susan and Brunella move to another school.

Final Verdict: This is just the kind of picture which shows things that are unhealthy, undesirable and condemnable in young girls throughout its length and then in the end hurriedly summarises the whole thing up as wrong. It is pertinent to ask, if the whole thing is wrong and undesirable, then why show it on the screen at such great length, with such great pains and in such detail and plant new ideas in teenage girls? "Luxury Girls", therefore, is a very objectionable picture for young boys and girls and silly for adults. Even adults are likely to remember its sex notes only. And if a dangerous picture like this is allowed to be screened, our own schools are likely to be turned into pastures for illicit love and romance.

*Jack McCall Desperado (Columbia)

Cast: George Montgomery, Angela Stevens, James Seay

If Lincoln had known that the American Civil War would give Hollywood an excuse to preach violence to American youth by churning out a thousand inglorious motion pictures exploiting the War's unpleasant violence and burying the principles it was fought for, he would probably have preferred the slavery of a few to the intellectual degeneration of almost an entire nation. After all those Hollywood pictures about the Civil War, the American youth knows little of its history but more of its violence. After those pictures the whole world knows that the American Civil War was a fierce, violent and bloody battle, but few realize that Lincoln who so stubbornly fought it to the end was a very sensitive humanitarian who could not reconcile his conscience with the sight of man slaving for man. The result is that learning their history from Hollywood pictures and picking only the lessons of violence from them, the youth of Lincoln's land are turning it into a land of crime and Jim Crow. That is how Hollywood pays tribute to one of the greatest Americans.

"Jack McCall Desperado" is another violent and murderous page contributed by Hollywood to the history of American Civil War. There is plenty of brutal fighting, plenty of murders and plenty of violence—all in the name of a story revolving round the American Civil War.

While serving with the Union Army, Southerner George Montgomery unwittingly passes some vital information to William Tanner, a Confederate spy in Union uniform, which results in the destruction of Union Command Headquarters. Montgomery is court-martialled and sentenced to death. But he manages to escape and goes to his parents' ranch from where he again moves away. Assigned to arrest him, James Seay, Montgomery's cousin and Sergeant Douglas Kennedy miss Montgomery but kill his parents. Montgomery meets Tanner again after the war and offers him money to clear his name by testifying that he had not betrayed the Union Army. Tanner agrees to do so. Heading for the ranch they meet Angela Stevens whom Montgomery guards against Tanner's attentions. Tanner double-crosses Montgomery, and Kennedy, who had become a U. S. Marshal, puts Montgomery in jail. Montgomery does not know that Seay and Kennedy were leading a gang of gunmen. Angela comes to his aid and helps Montgomery to escape from the prison. After a lot of events including a battle with Indians and Seay's confession on his death bed, Montgomery corners Kennedy and kills him in a gun duel. Cleared by a jury in the end Montgomery gets both Angela and his ranch.

Final Verdict: This is a sheer show of violence in the name of Civil War. Since it shamelessly preaches the cult of violence the picture is very undesirable for India.

*The Big Frame (R. K. O.)

Cast: Mark Stevens, Jean Kent

"The Big Frame" is a small stupid picture with a murder theme which resembles a hundred pictures seen before on the screen, especially the recent "The Blue Gardenia". The subject of course is distasteful as it deals with murderers and smugglers and an innocent man who becomes unwittingly involved in the whole criminal affair.

Mark Stevens, an American pilot, comes to London to say 'Hello' to his old comrades in the R. A. F. and to meet his sweetheart Jean Kent. At a party Stevens refuses to take an insult from the drunken John Harvey and enters into a quarrel with him. However, the trifling incident is soon forgotten and drowned in the drinks. Having drunk one too many Stevens passes out but on waking up finds himself in a hotel and as he begins to wonder how he got there the newspapers tell him that Harvey had been murdered. On learning that the police wanted to question him and fearing that his previous night's quarrel with Harvey may prove incriminating evidence, he begins a desperate private investigation. After making numerous enquiries he discovers that Harvey was a racketeer and was using a garage for storing smuggled goods. Before he could make further enquiries the garage caretaker is also killed. As he tries to chase this killer Stevens is arrested by the police. In the meantime Jean comes to know from John Bentley that he had killed Harvey over an argument about the smuggling business. But Jean cannot do much with the information as Bentley threatens to kill her too. Receiving a clue from her the police and Stevens give Bentley a chase and nipping his flight in the bud arrest him. Jean returns to Stevens.

Final Verdict: This is a stock murder yarn fit only to make manure with. It is too poor for good tastes and not worth anybody's money.

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in

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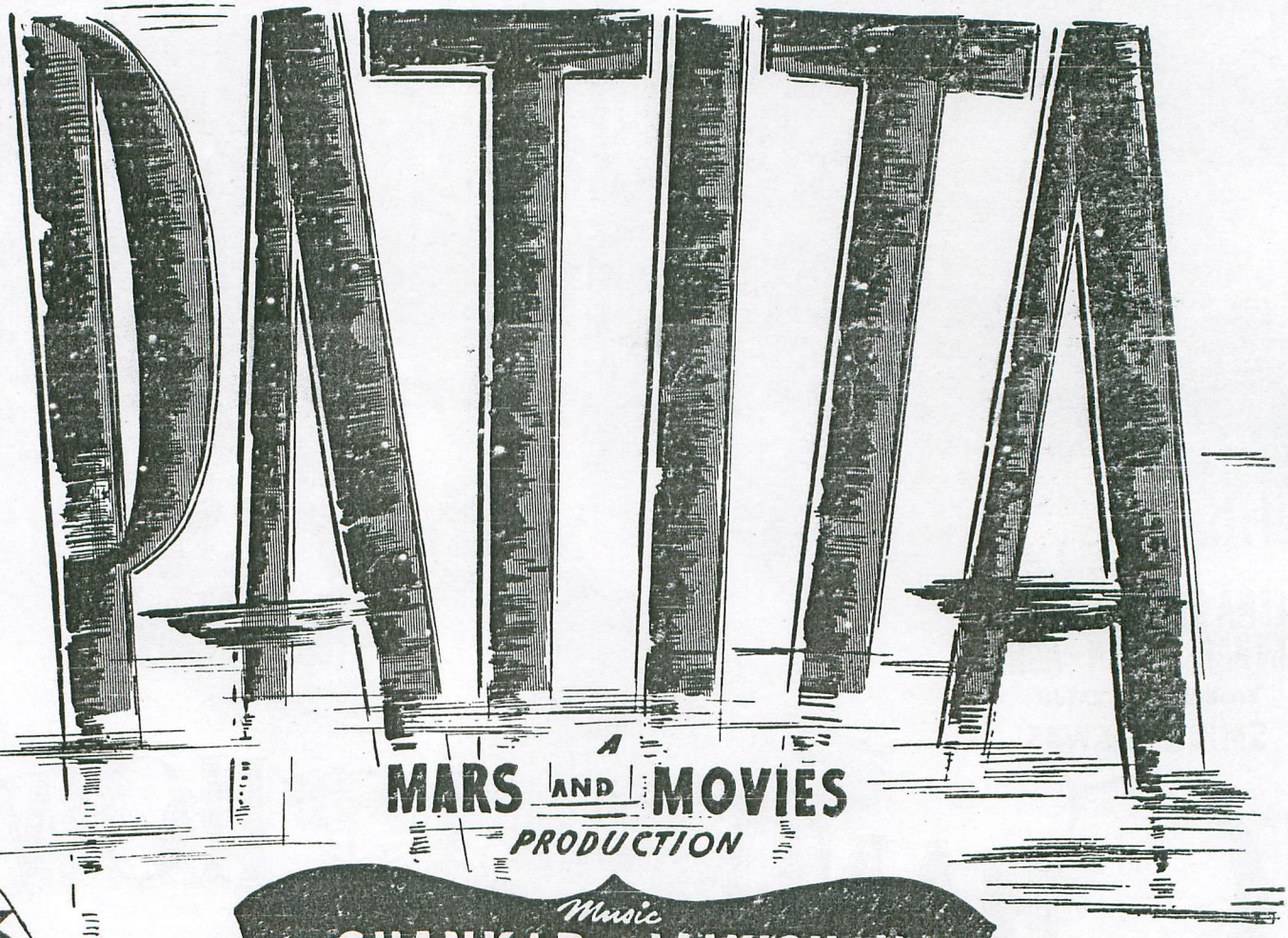

A

MARS AND MOVIES

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Lyrics — Dialogues

SHAILENDRA & HASRAT • CHANDRAKANT

Story

RAJENDRA SHANKAR

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